

D. SEARS



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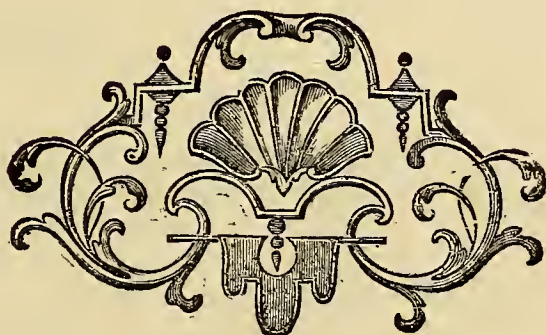
RECUEIL DE PLANCHES

DU

DICTIONNAIRE

DES BEAUX-ARTS,

FAISANT PARTIE DE L'ENCYCLOPÉDIE MÉTHODIQUE
PAR ORDRE DE MATIÈRES.



A PARIS,

Chez H. AGASSE, imprimeur-libraire, rue des Poitevins, n°. 18.

AN 13. — 1805.

RESCUE

DEATH

THE

THE

THE



THE

THE

ÉTAT DES PLANCHES

DU

DICTIONNAIRE DES BEAUX-ARTS,

FAISANT partie de l'Encyclopédie méthodique par ordre de matières (1).

NUMÉROS
DE CHAQUE
DIVISION.

COMPOSITION ET EXPRESSION (2).

1... La manne du Poussin. — *Planche double.*

ANATOMIE.

OSTÉOLOGIE.

1... Squelette vu par-devant.

2... Squelette vu de côté.

MYOLOGIE.

1... Écorché, vu de face.

2... Écorché, vu par le dos.

DESSIN.

1... Vue d'une école de dessin : son plan et son profil.

2... Instrumens de dessin, tels que porte-crayon, etc.

3... Pantographe. — *Planche double.*

4... Chambre obscure.

5... Même sujet.

6... Mannequin.

7... Développemens du mannequin.

8... Ovals de têtes vues de face, de trois quarts, de profil, etc.

9... Principes; parties de la tête, prises séparément.

10... Même sujet.

11... Têtes, d'après Raphaël.

(1) Pour la disposition des planches, nous avons adopté l'ordre alphabétique des différentes parties qui constituent les beaux-arts, comme étant le plus commode. Nous n'indiquons dans cet état, que les planches doubles; toutes les autres sont simples.

(2) La planche intitulée *Composition et expression* est la seule qui appartienne à la théorie. Elle sert en quelque sorte de frontispice à la présente collection. A cet effet, nous ne pouvions mieux choisir que ce beau modèle de composition, qui est un chef-d'œuvre du Poussin.

- 12...Mains.
- 13...Jambes et pieds.
- 14...Proportions générales de l'homme, pour préparer à l'étude des académies.
- 15...Figure académique.
- 16...Idem.
- 17...Idem.
- 18...Idem.
- 19...Figures groupées.
- 20...Figure académique.
- 21...Idem.
- 22...Groupe d'enfans, d'après Boucher.
- 23...Têtes représentant les âges.
- 24...Expression des passions, d'après Lebrun.
- 25...Même sujet.
- 26...Même sujet.
- 27...Draperie jetée sur le mannequin.
- 28...Draperies.
- 29...Même sujet.
- 30...Pensée ou croquis.
- 31...Étude.
- 32...Étude de paysage.
- 33...Proportions de l'Hercule Farnèse.
- 34...Proportions de l'Antinoüs.
- 35...Proportions de l'Apollon du Belvédère.
- 36...Proportions du Laocoon.
- 37...Proportions du Gladiateur.
- 38...Proportions de la Vénus de Médicis.

FONTE DES STATUES ÉQUESTRES (1).

- 1...Coupe de l'atelier dans sa longueur.
- 2...Plan du moule de plâtre, pris au droit de la première assise.
- 3...Élévation et coupe en partie du moule de plâtre, prise sur une des faces latérales.
- 4...Représentation particulière d'une chape, avec différentes pièces qu'elle embrasse.
- 5...Coupe du moule de plâtre, revêtu de ses cires et remonté dans la fosse.
- 6...Coupe et profil de la statue équestre.
- 7...Moule de plâtre dans son châssis de charpente.
- 8...La statue équestre, formée en cire, avec la ramification entière de ses jets, de ses évents, etc. etc.
- 9...Coupe du moule de potée; la statue formée en cire; conduite des jets, évents et des égoûts en cire.
- 10...Plan géométral de l'échéno.

(1) Ces dix planches sont doubles.

GRAVURE.

GRAVURE EN TAILLE-DOUCE.

NUMÉROS
DE CHAQUE
DIVISION.

- 1... Vignette ; atelier de gravure, instrumens.
- 1 *bis*. Même sujet.
- 2... Manière de vernir au vernis dur et au vernis mou.
- 3... Préparation pour calquer ; manière de graver à l'eau-forte, et celle de graver au burin.
- 4... Manière de tracer un sujet qui doit être entièrement gravé au burin. — *Planche double*.
- 5... Manière de faire mordre à l'eau-forte de départ, et à l'eau-forte à couler.
- 6... Machine à balotter, inventée par M. Watelet, pour faire mordre à l'eau-forte à couler.
— *Planche double*.
- 7... Gravure en manière noire.
- 8... Gravure en manière de crayon.

GRAVURE EN BOIS.

- 1... Vignette ; atelier, outils.
- 2... Même sujet.
- 3... Principes de la gravure en bois ; modèles des différentes tailles.

GRAVURE EN CACHETS.

- 1... Vignette ; atelier, outils.
- 2... Même sujet.

GRAVURE EN MÉDAILLES.

- 1... Vignette ; atelier, outils.
- 2... Même sujet.

GRAVURE EN PIERRES FINES.

- 1... Vignette ; atelier, outils.
- 2... Même sujet.

GRAVURE SUR VERRE.

- 1... Instrumens de cette manière de graver (1).

(1) On n'a point donné de planches pour la gravure pointillée au burin ou à la roulette, parce qu'elles ont semblé inutiles ; mais on a oublié de dire que, dans ce genre de gravure au burin, on ne présente pas la pointe du burin sur le cuivre, du côté de la vive arête, comme dans la gravure en tailles, mais du côté du biseau, et qu'on se sert ordinairement de burins courbes, au lieu que, pour la gravure en tailles, on préfère les burins droits.

PEINTURE.

NUMÉROS
DE CHAQUE
DIVISION.

PEINTURE EN ÉMAIL.

- 1... Vignette ; atelier, instrumens.
- 2... Même sujet.

PEINTURE A L'ENCAUSTIQUE.

- 1... Ustensiles de la peinture à l'encaustique.

PEINTURE A L'HUILE.

- 1... Vignette ; atelier, palettes et pinceaux.
- 2... Boîtes à couleurs.
- 3... Grand échafaud à roulettes.
- 4... Chevalet.
- 5... Le chevalet vu d'angle.
- 6... Le chevalet vu de face.

PEINTURE EN MINIATURE.

- 1... Ustensiles à l'usage de peindre en miniature.

PEINTURE SUR VERRE.

- 1... Instrumens et ustensiles de la peinture sur verre.
- 2... Fourneau de la famille le Niel.

PERSPECTIVE.

- 1... Perspective pratique.
- 2... Même sujet.
- 3... Même sujet.
- 4... Même sujet.
- 5... Même sujet.
- 6... Même sujet.
- 7... Même sujet.
- 8... Même sujet.
- 8 *bis*. Même sujet.
- 9... Même sujet.
- 10... Même sujet.
- 11... Même sujet.
- 12... Même sujet.
- 13... Même sujet.
- 14... Même sujet (1).

(1) Pour les explications et les détails relatifs à la perspective, il faut consulter le tome II du Dictionnaire des Beaux-Arts de l'Encyclopédie méthodique par ordre de matières, où la *pratique* des beaux-arts est traitée dans un Dictionnaire à part. La perspective a été décrite par un habile artiste (M. Robin, peintre d'histoire), avec beaucoup de clarté.

SCULPTURE.

NUMÉROS
DE CHAQUE
DIVISION.

SCULPTURE EN TERRE ET EN PLÂTRE.

- 1... Vignette; atelier de sculpture en terre et en plâtre à la main, outils.
- 2... Outils des sculpteurs en terre.
- 3... Suite des outils des sculpteurs en terre, et outils des sculpteurs en plâtre.
- 4... Suite des outils des sculpteurs en plâtre.
- 5... Même sujet.

MOULEURS EN PLÂTRE.

- 1... Vignette; atelier des mouleurs en plâtre, outils et ouvrages.
- 2... Moules et ouvrages.

ÉLÉVATION DU MARBRE.

- 1... Vignette; l'opération d'élever un bloc de marbre, cric qui aide à élever le marbre, outils.
- 2... Mouffles, pince et rouleau pour élever le marbre.
- 3... Instrumens qui servent à monter le marbre.

TRAVAIL DU MARBRE.

- 1... Vignette; atelier, différentes opérations pour le travail du marbre, et outils.
- 2... Plan, coupe, élévation et perspective de la selle pour poser le bloc de marbre.
- 3... Équerres, meules, outils, etc.
- 4... Différens outils pour travailler le marbre, et machine pour transporter les figures sculptées.
- 5... Vignette; opération de traîner le marbre, et machine pour poser les figures à leurs places. — *Planche double.*

SCULPTURE EN BOIS.

- 1... Vignette; atelier du sculpteur en bois, et outils.

N. B. Toutes les Vignettes représentent des dessins de Cochin, et bien des amateurs seront fort aises de comparer, dans ce genre, l'esprit de ce maître, au fini précieux, et peut-être trop recherché qu'ont adopté, de nos jours, les artistes. Ainsi une suite de planches qui pourraient n'être que *techniques*, offre des morceaux qu'on doit regarder comme des estampes.

La présente Collection est composée de cent planches simples, et de quinze planches doubles, qui équivalent ensemble à cent trente planches simples.

A D D I T I O N

A L'EXPLICATION DES PLANCHES.

P E R S P E C T I V E.

Lois d'optique, qui y sont relatives.

Planche première. Emission des rayons lumineux sur l'organe de la vue, *fig. 1.* — Situation des objets regardés au fond de la rétine, *fig. 2.* — Les seules parties des objets parallèles à l'œil peuvent y pénétrer, *fig. 3.*

Planche II. Comment les objets nous semblent plus petits à proportion de leur éloignement, *fig. 1.* — Quelle distance proportionnelle il faut à un entier pour être apperçu, *fig. 2.* — Un carré, mis en perspective : point de distance, point de vue, ligne horizontale.

Planche III. Un parallélogramme en perspective, *fig. 1.* — Un parallélogramme distant du bord du tableau en perspective, *fig. 2.* — Un cercle en perspective, *fig. 3.* — Un cercle en perspective par une autre méthode, *fig. 4.*

Planche IV. Points donnés en perspective, *fig. 1.* — Plan irrégulier en perspective, *fig. 2.* — Lozange ou plan vu par l'angle en perspective, *fig. 3.* — Plan déclinant de l'horizon ; points accidentaux, *fig. 4.*

Planche V. Solide de forme carrée et de mesure demandée, en perspective, *fig. 1.* — Pierres en talus, *fig. 2.* — Solides vus par l'angle, avec retraites et hauteurs, escalier, *fig. 3.*

Planche VI. Méthode du treillis perspectif, *fig. 1.* — Solide vu par l'angle à distance donnée. — Figures à placer sur divers plans, *fig. 2.* — Solide élevé au dessus de terre, *fig. 3.*

Planche VII. Donner au point de distance dans le tableau, la valeur de tel éloignement qu'on pourra desirer, *fig. 1.* — Méthode mécanique pour trouver les places et hauteurs des objets à copier sans opération perspective, *fig. 2.* — Principes démontrés sur la perspective des plafonds, *fig. 3.*

Planche VIII. Ouverture d'une croisée vue en plafond, en perspective, d'après les principes établis en la *figure 3* de la *planche VII*, *fig. 1.* — Placer en plafond des objets de dimensions données, *fig. 2.*

Planche VIII bis. Mettre en plafond une corniche avec pilastres et couronnement, *fig. 3.* — Même corniche que la précédente, avec pilastres, placée dans l'intérieur du plafond à une profondeur donnée, *fig. 3 bis.*

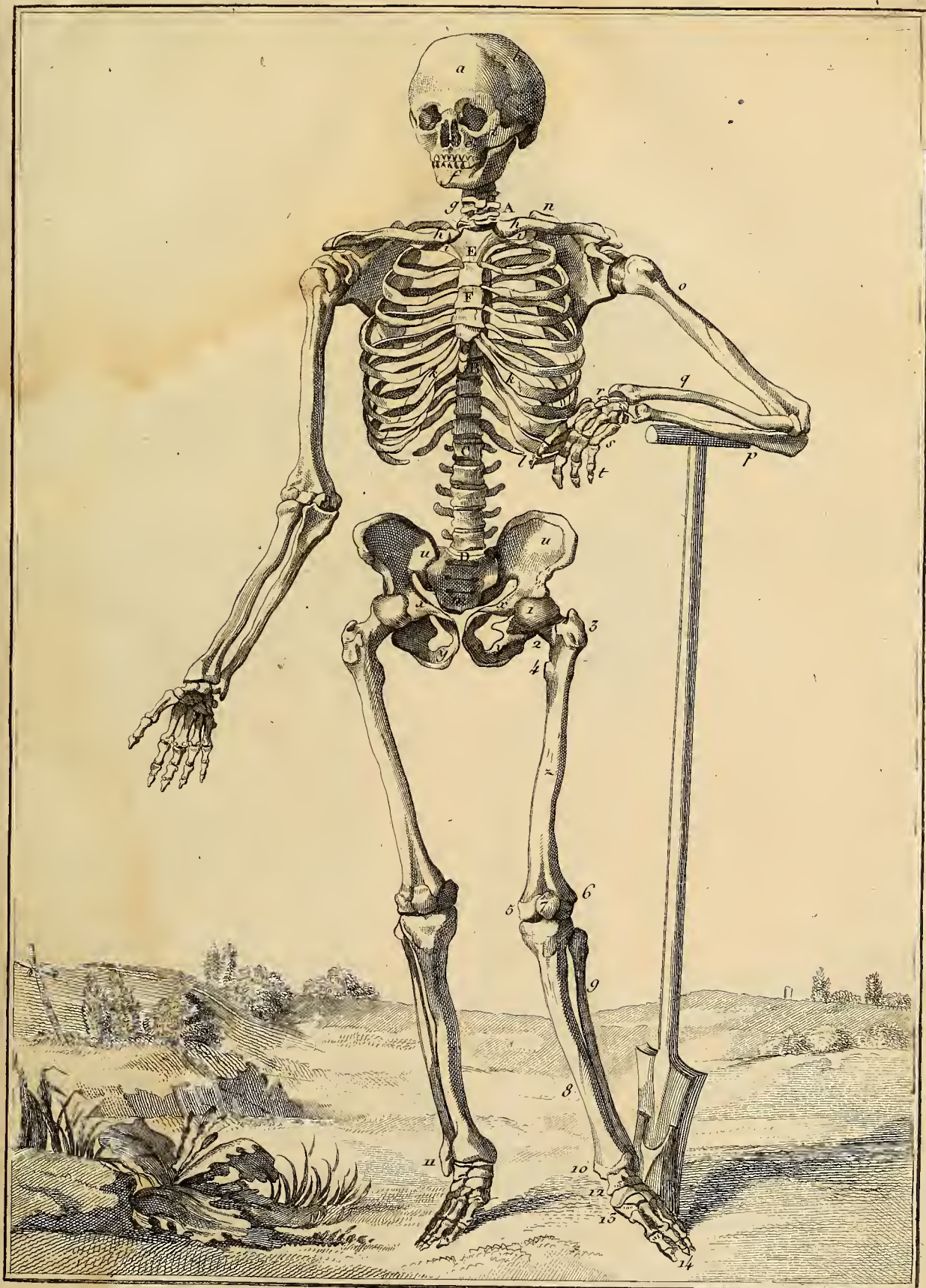
Planche IX. Mettre une corniche en perspective au plafond, le point de vue étant au centre, *fig. 1.* — Mettre une corniche en perspective au plafond, le point de vue étant de côté, *fig. 2.*

Planche X. Perspective des ombres. Ombre portée par les grands corps lumineux, tels que le soleil, *fig. 1.* — Ombre portée par le soleil, l'objet étant parallèle au tableau, *fig. 2.* — Ombre portée par la lumière du soleil, étant hors du tableau et éclairant l'objet de face, *fig. 3.* — Ombre portée par un flambeau, *fig. 4.* — Ombre portée par un flambeau et interceptée par un solide, *fig. 5.*



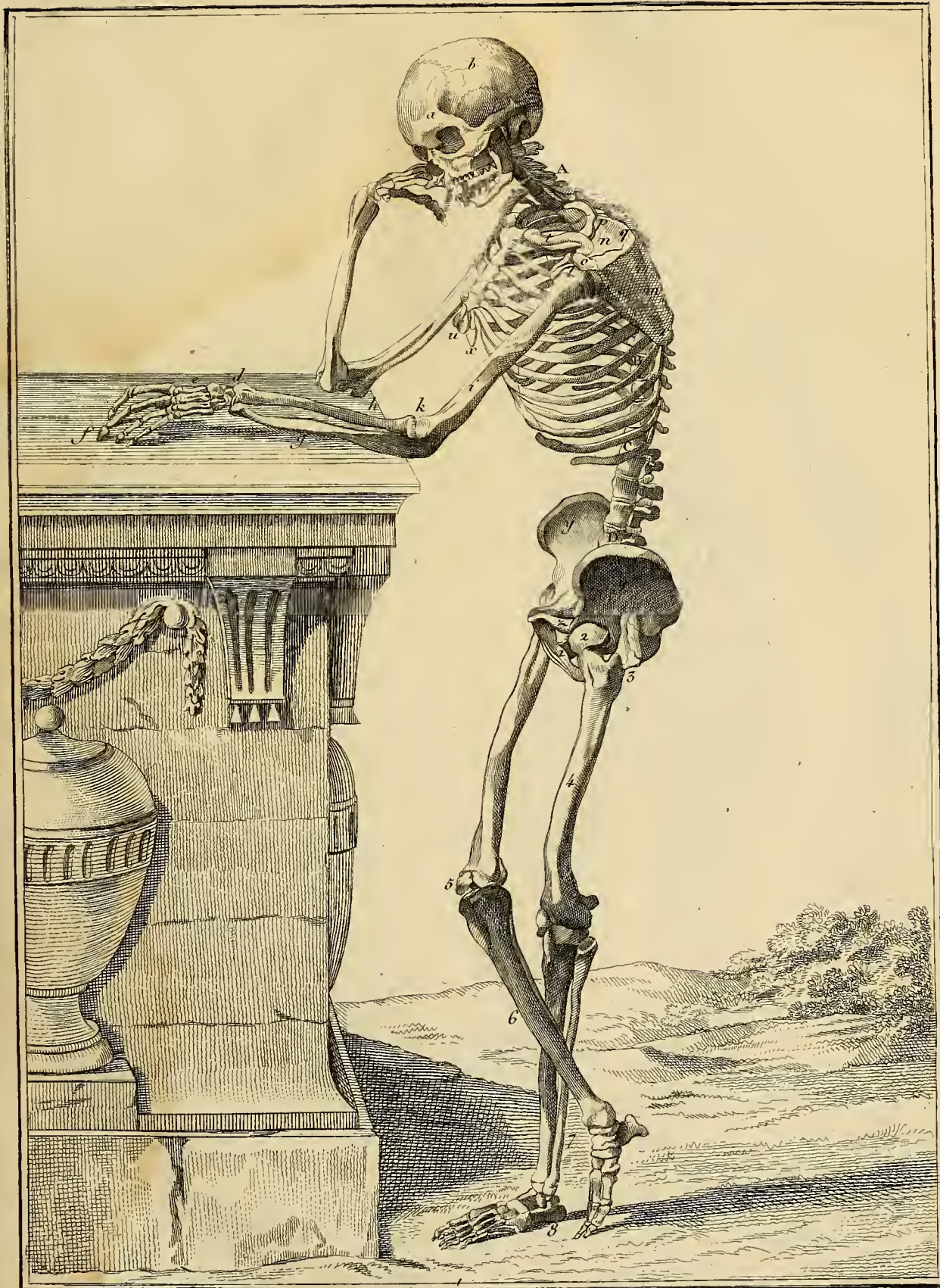
Composition et Expression.

Bernard Duvet



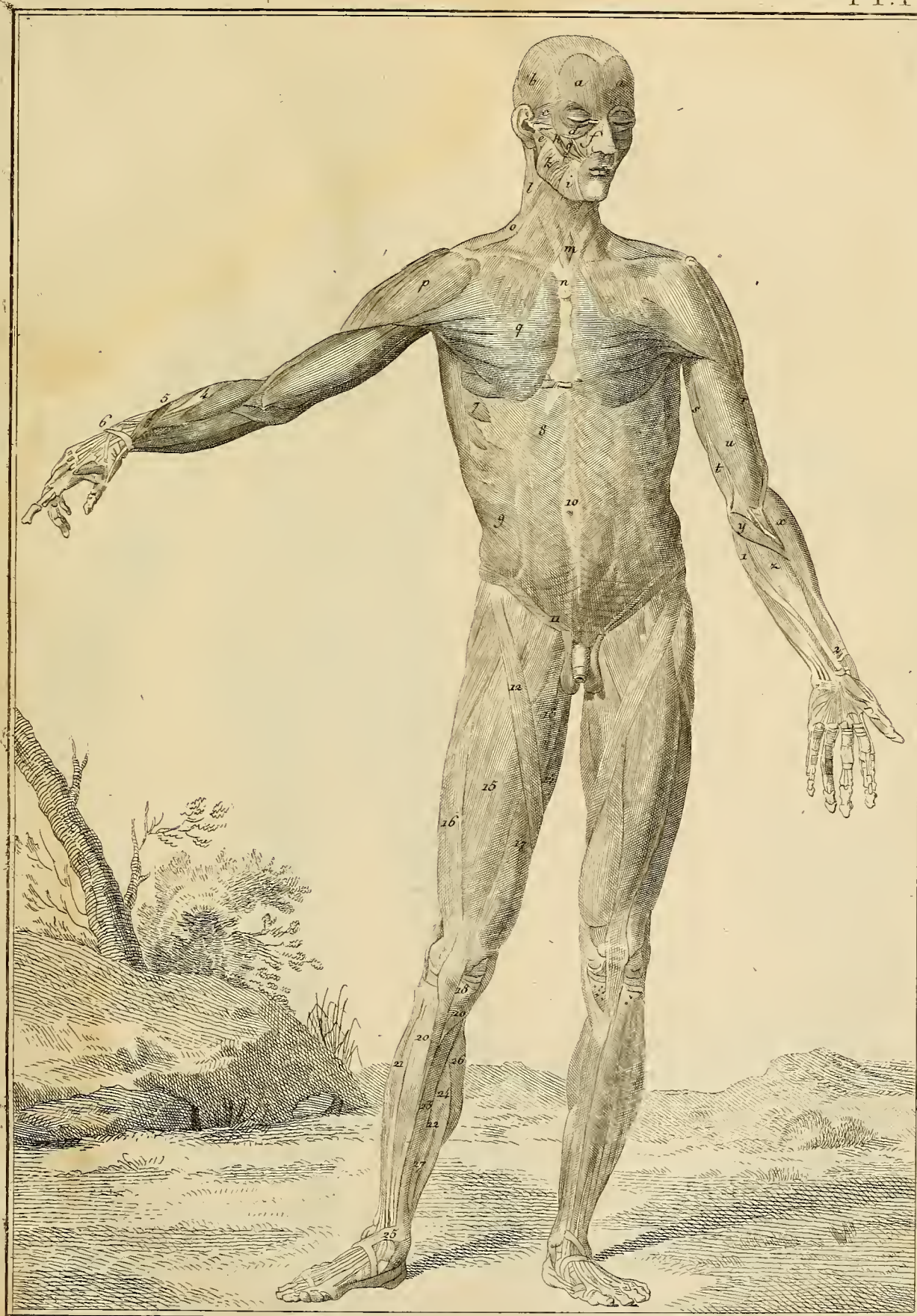
Ostéologie, le Squelette vu pardevant.

Desève. Diravit.



Ostéologie, le Squelette vu de côté.

Deseve Del. Dixit.



Myologie, Ecorché vu de face.

Deseve Diravit.





Myologie Ecorché' vu par le dos.

Desève Dircat.



Fig. 2.

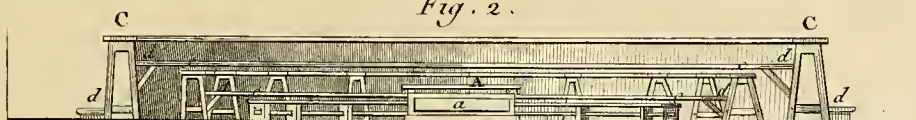
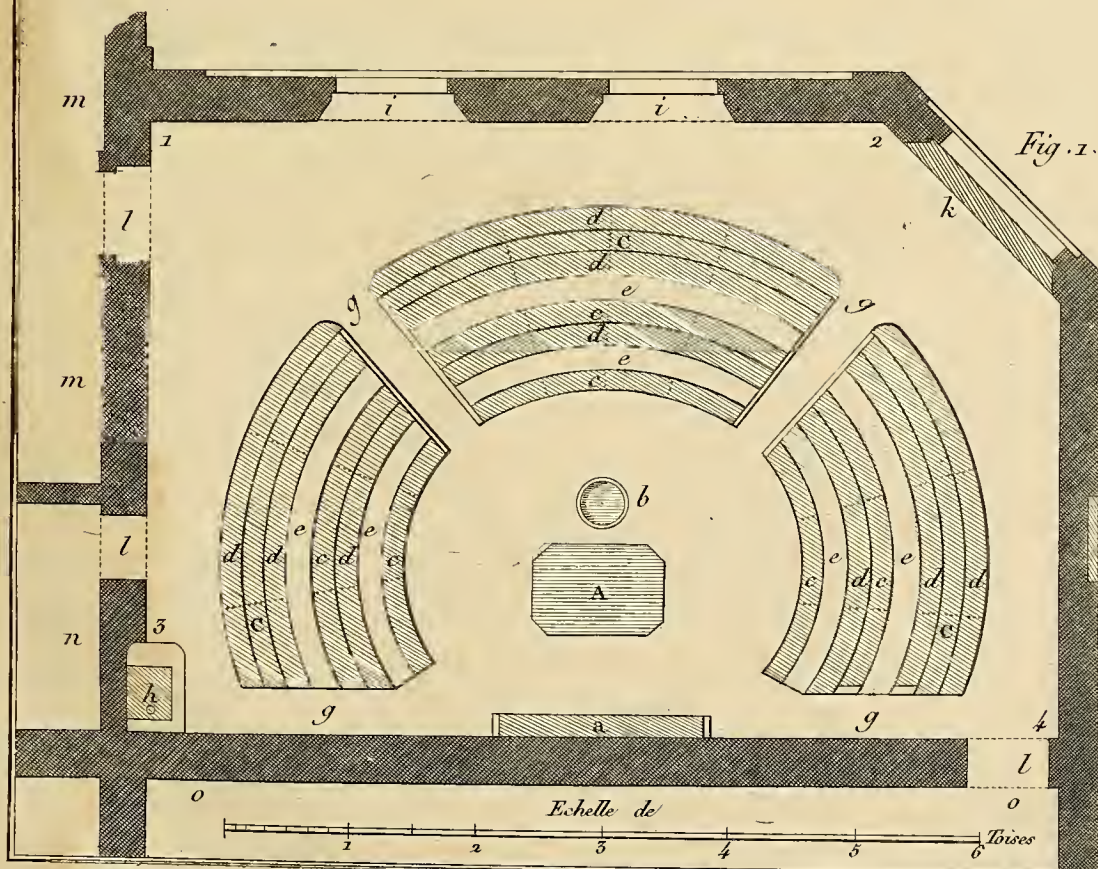
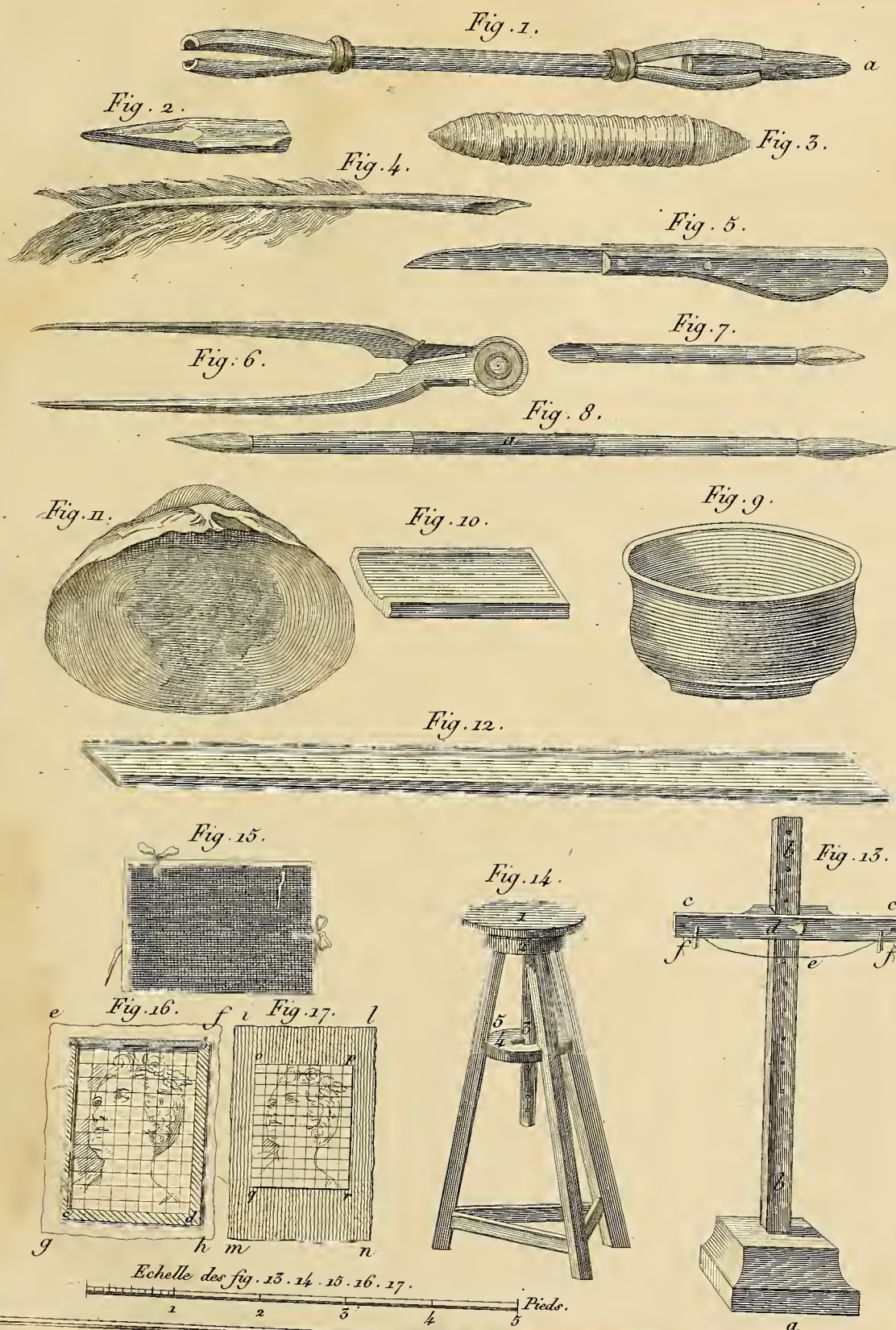


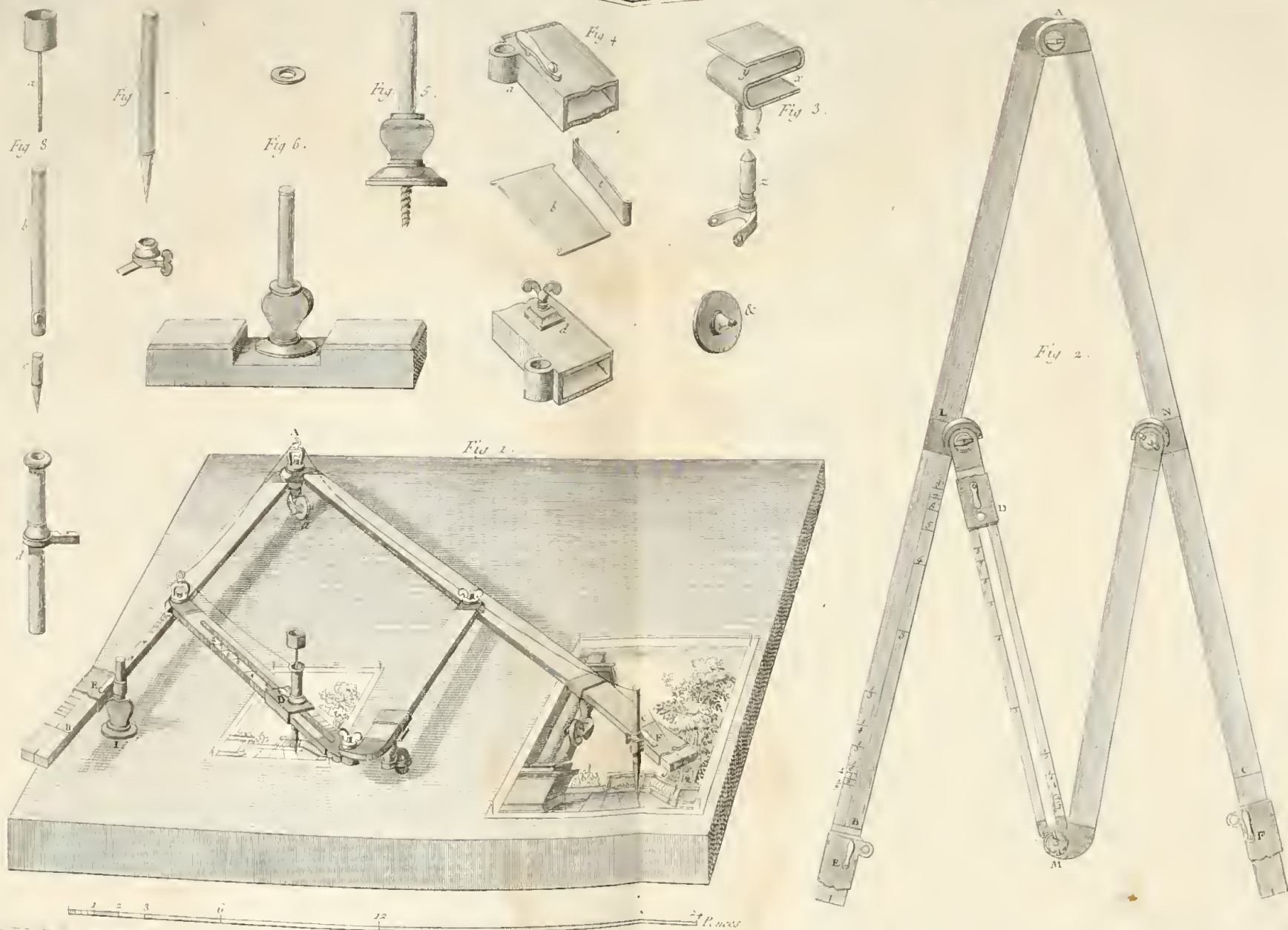
Fig. 1.



Vue d'une Ecole de Dessin, son Plan et son profil.

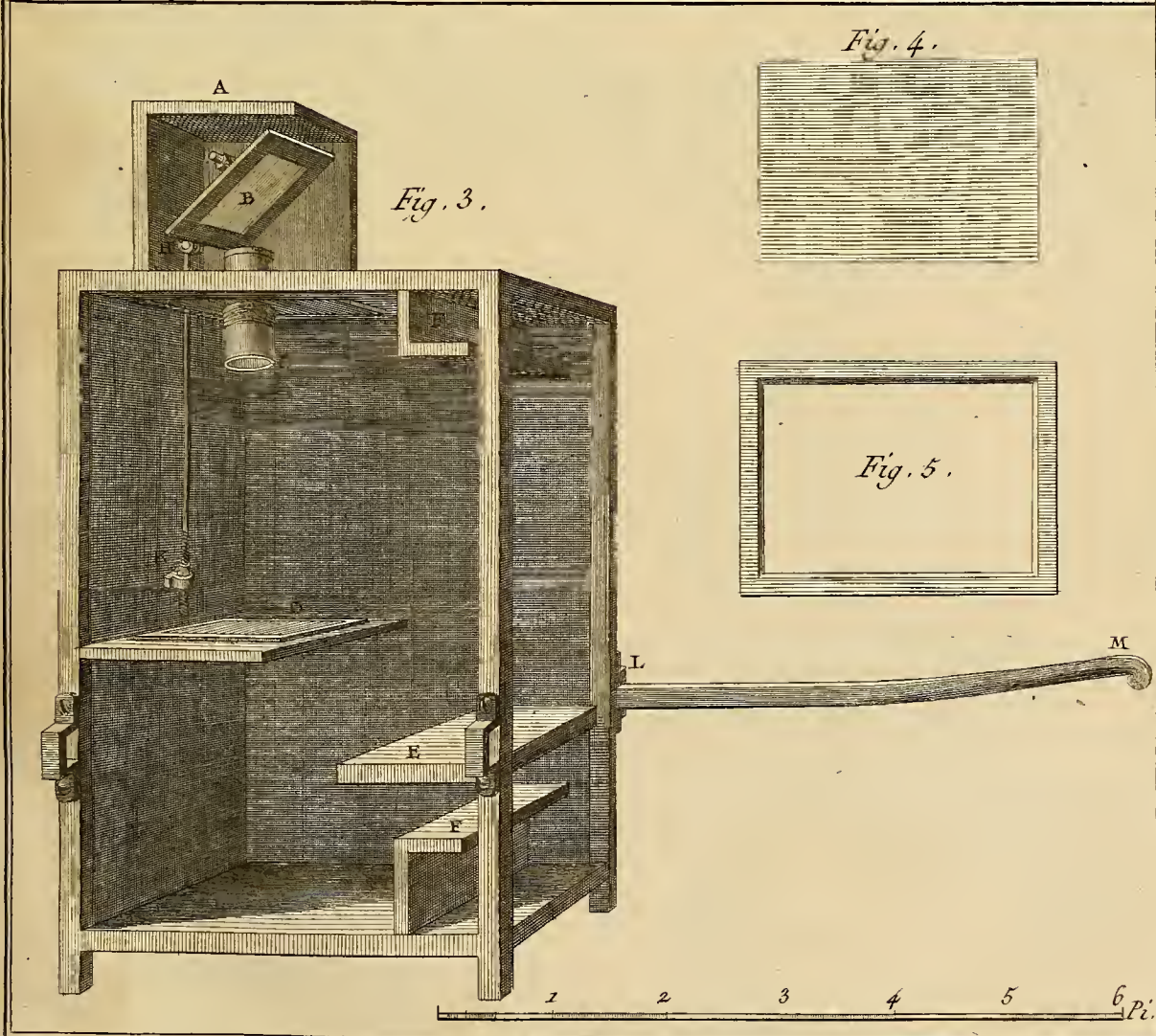
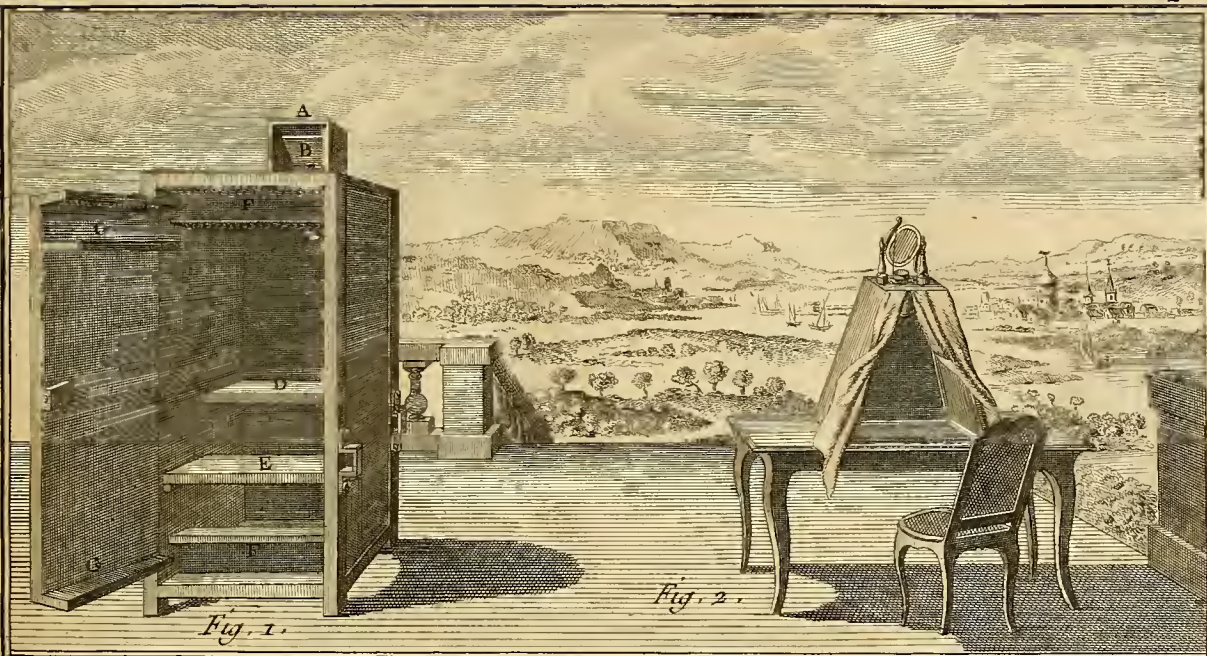
Dessiné par M. de la Roche.





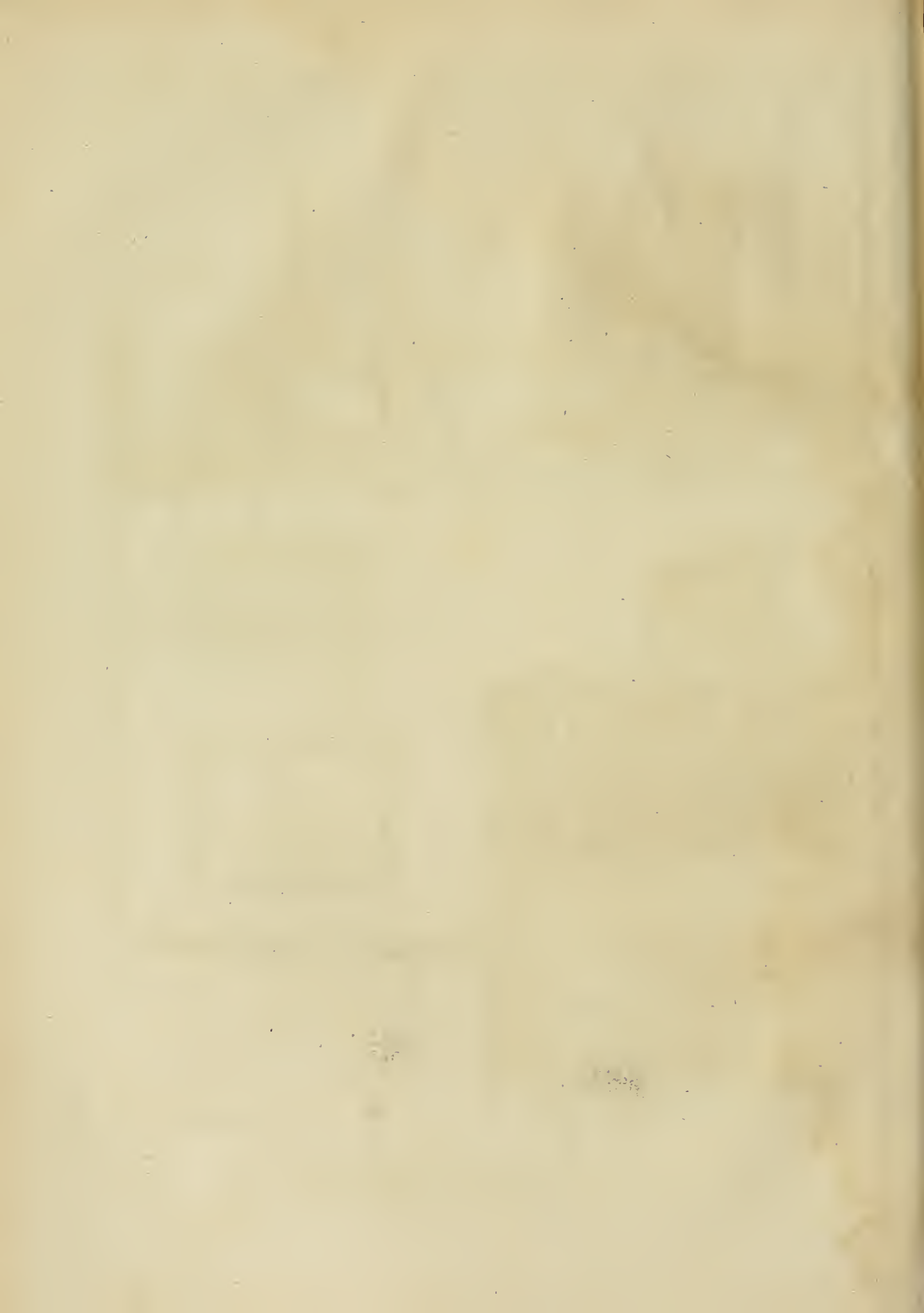
Dessein, Pantographe

Benard Invent.



Dessin, Chambre Obscure.

Benard Drexel.



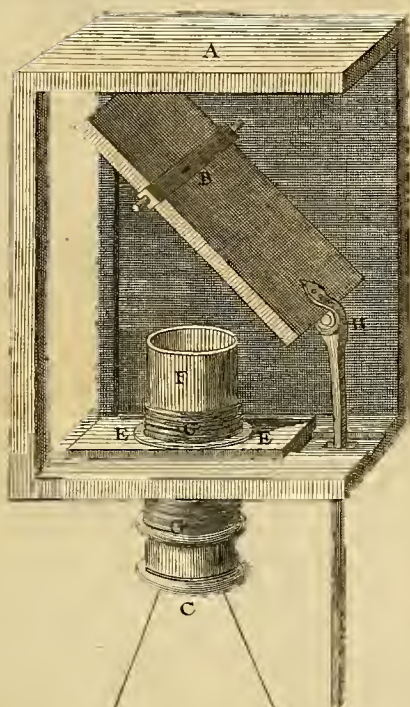


Fig. 6.

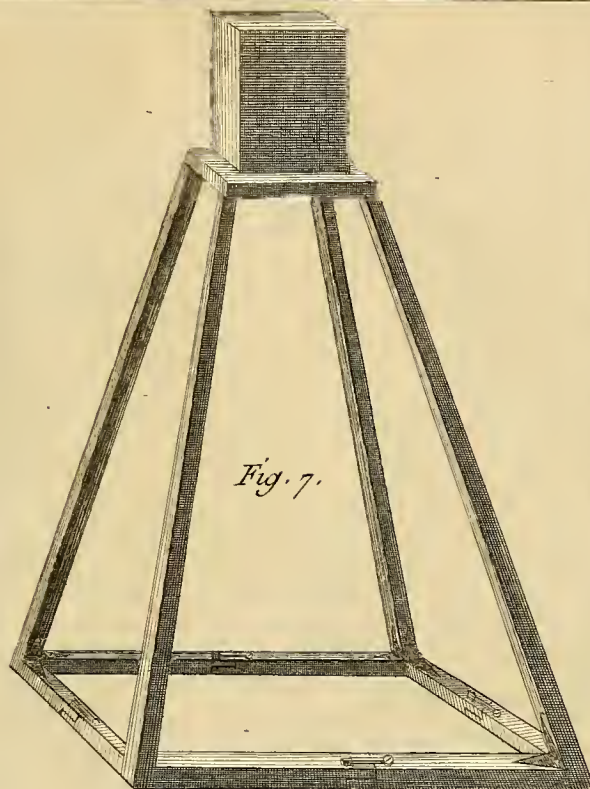


Fig. 7.

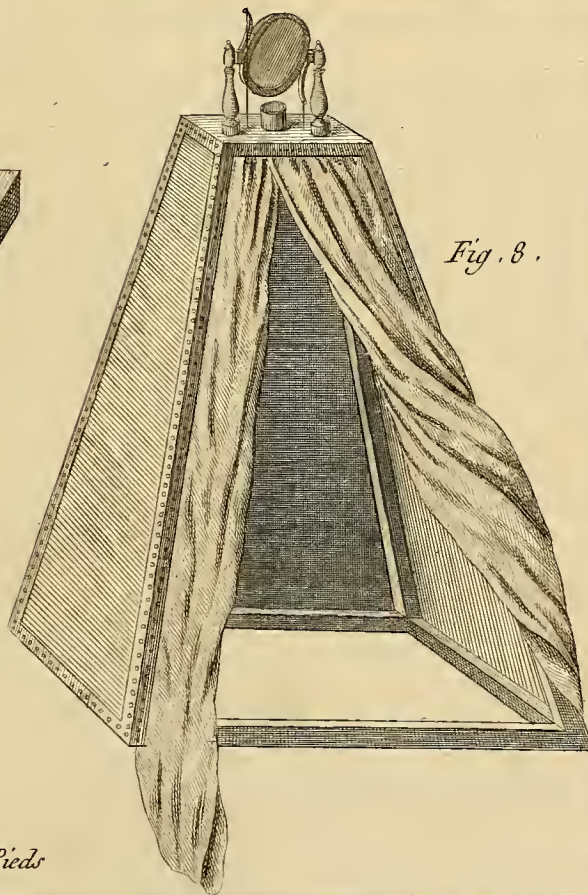
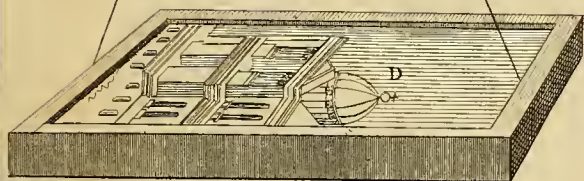


Fig. 8.

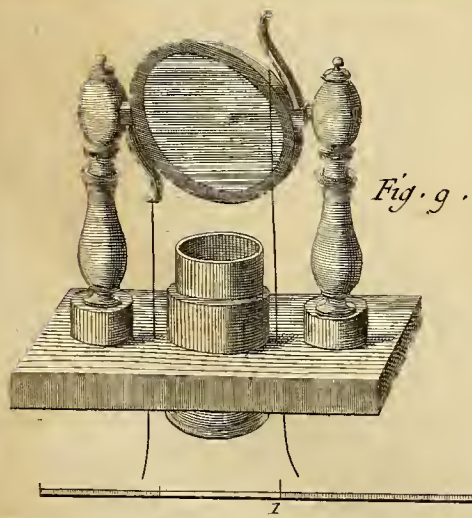


Fig. 9.

1 2 Pieds

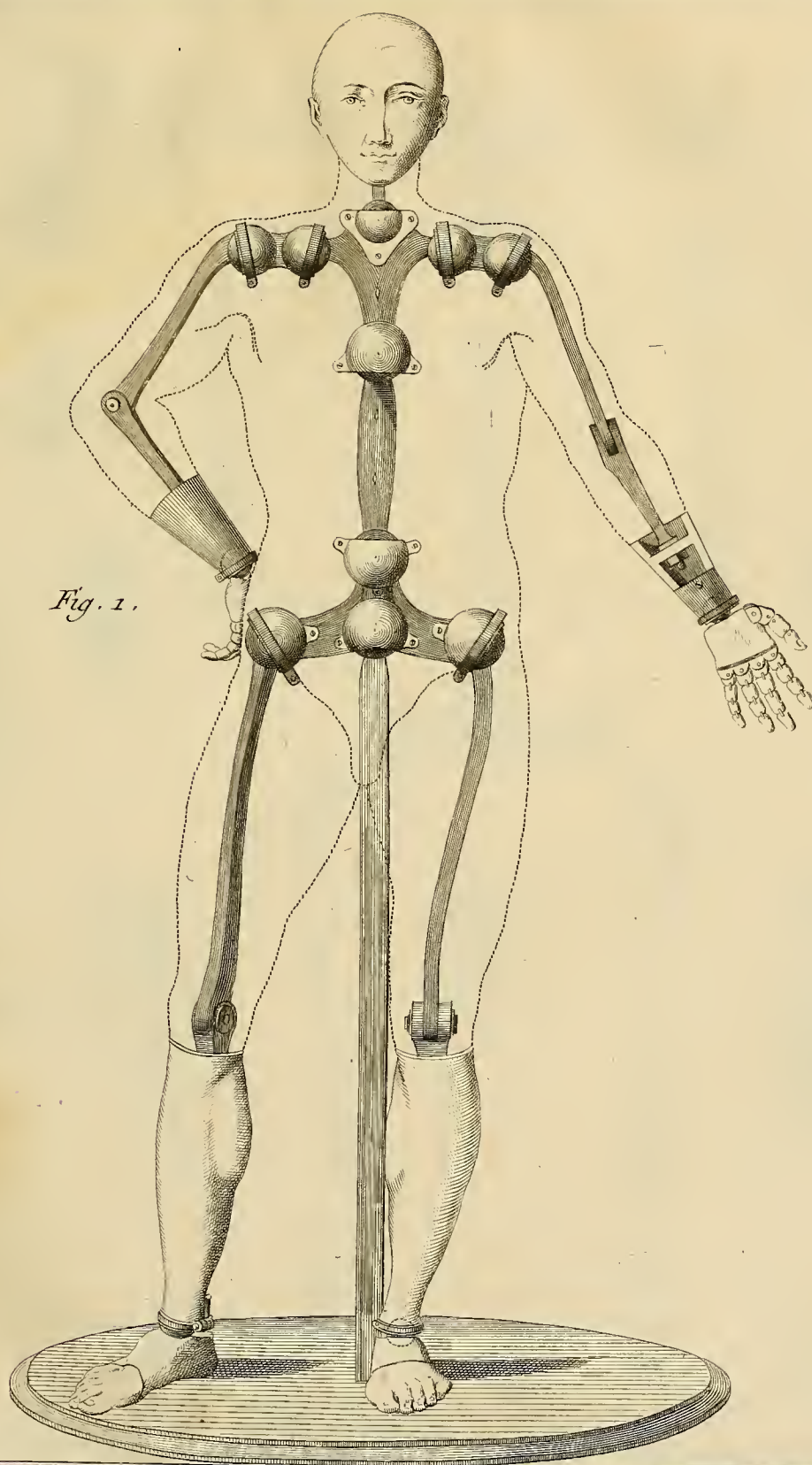


Fig. 1.

Dessin, Mannequin.

Bernard Duvet.

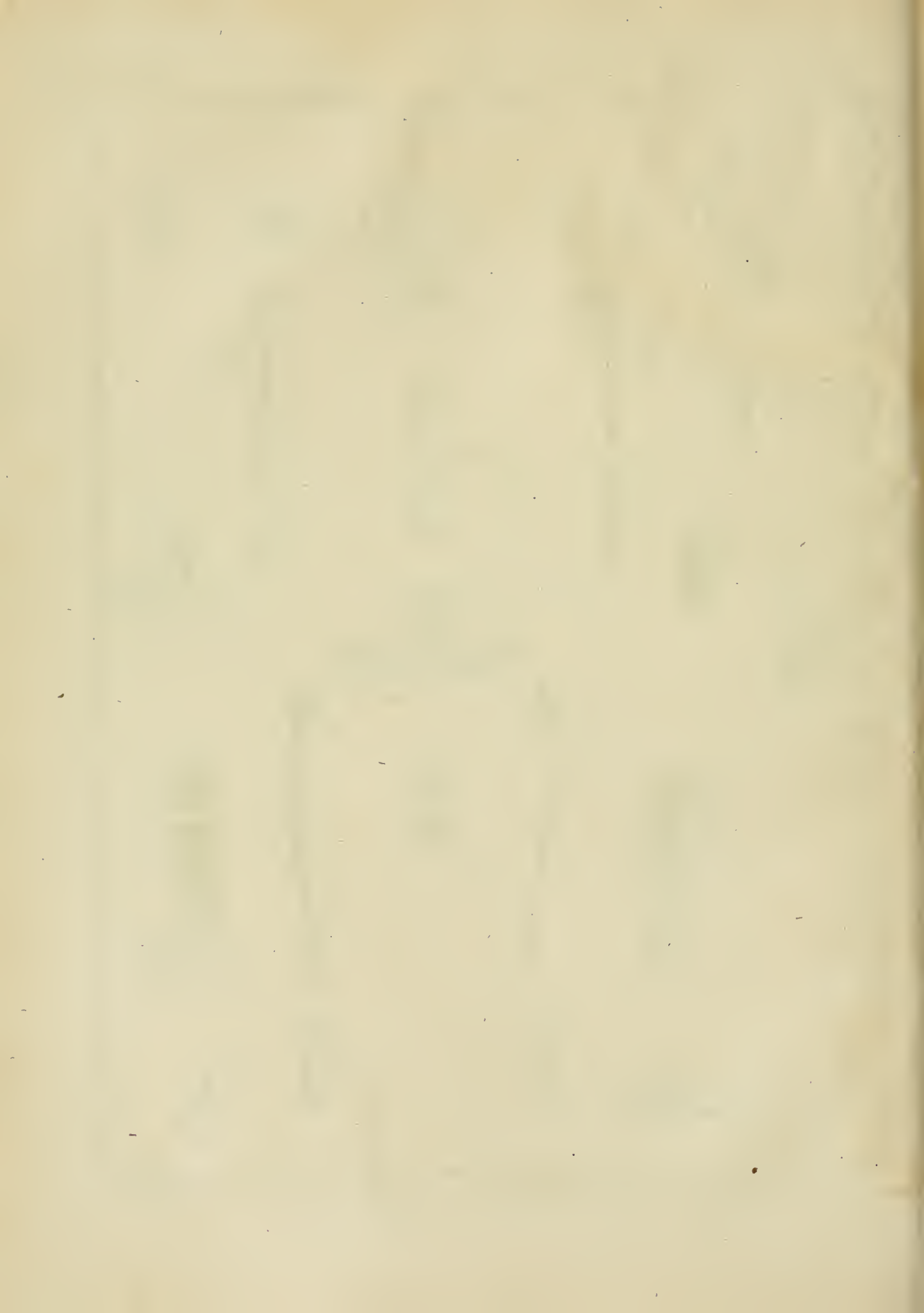


Fig. 1.

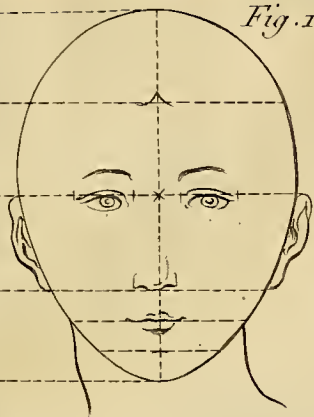


Fig. 2.

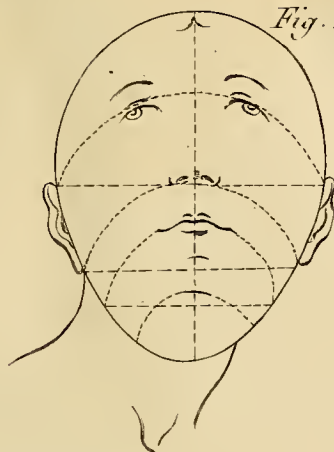


Fig. 3.

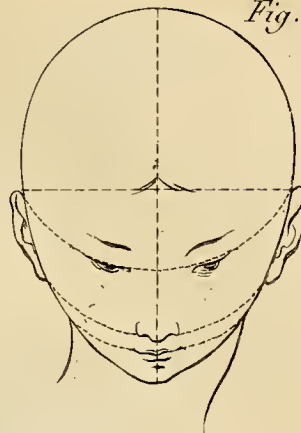


Fig. 4.

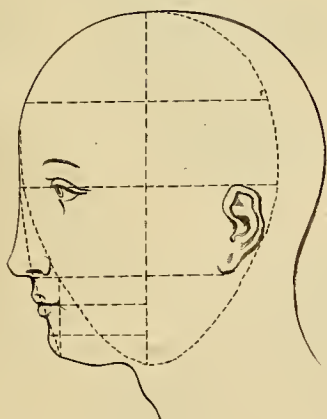


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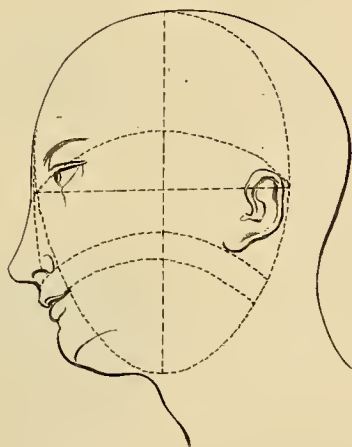


Fig. 6.

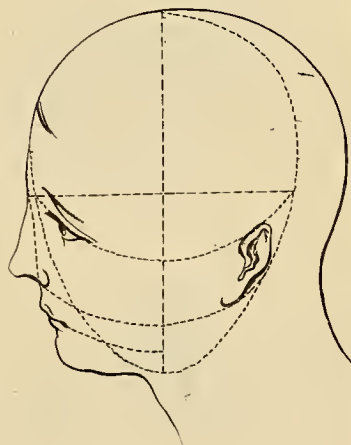


Fig. 7.



Fig. 8.

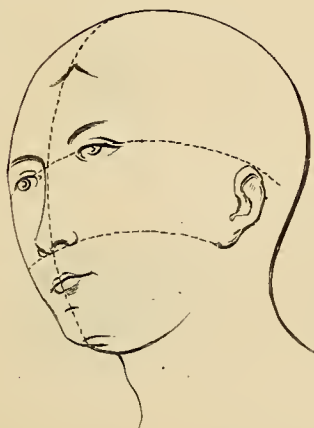


Fig. 9.

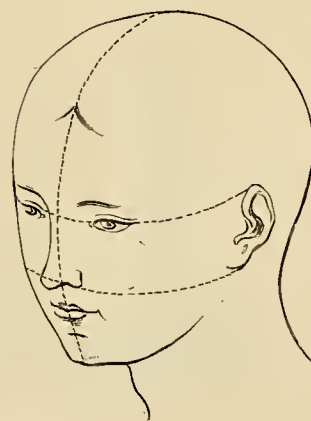


Fig. 1.

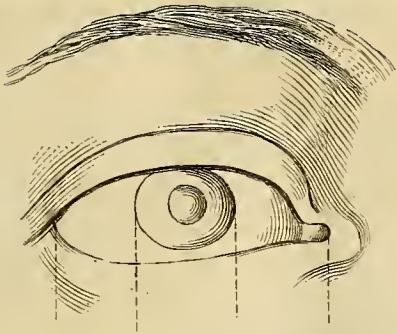


Fig. 2.



Fig. 3.



Fig. 4.

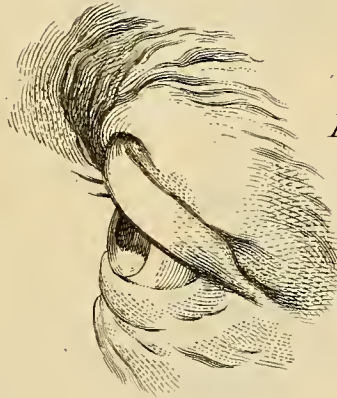


Fig. 5.

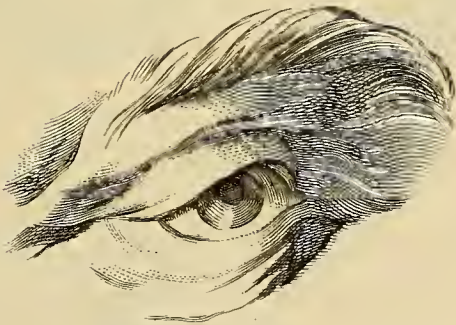


Fig. 7.

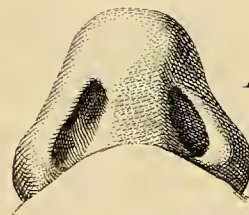


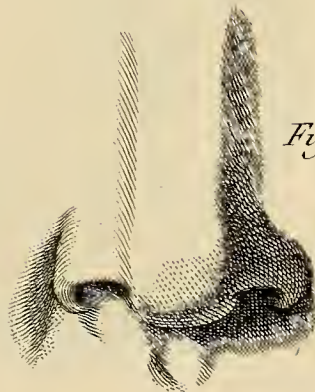
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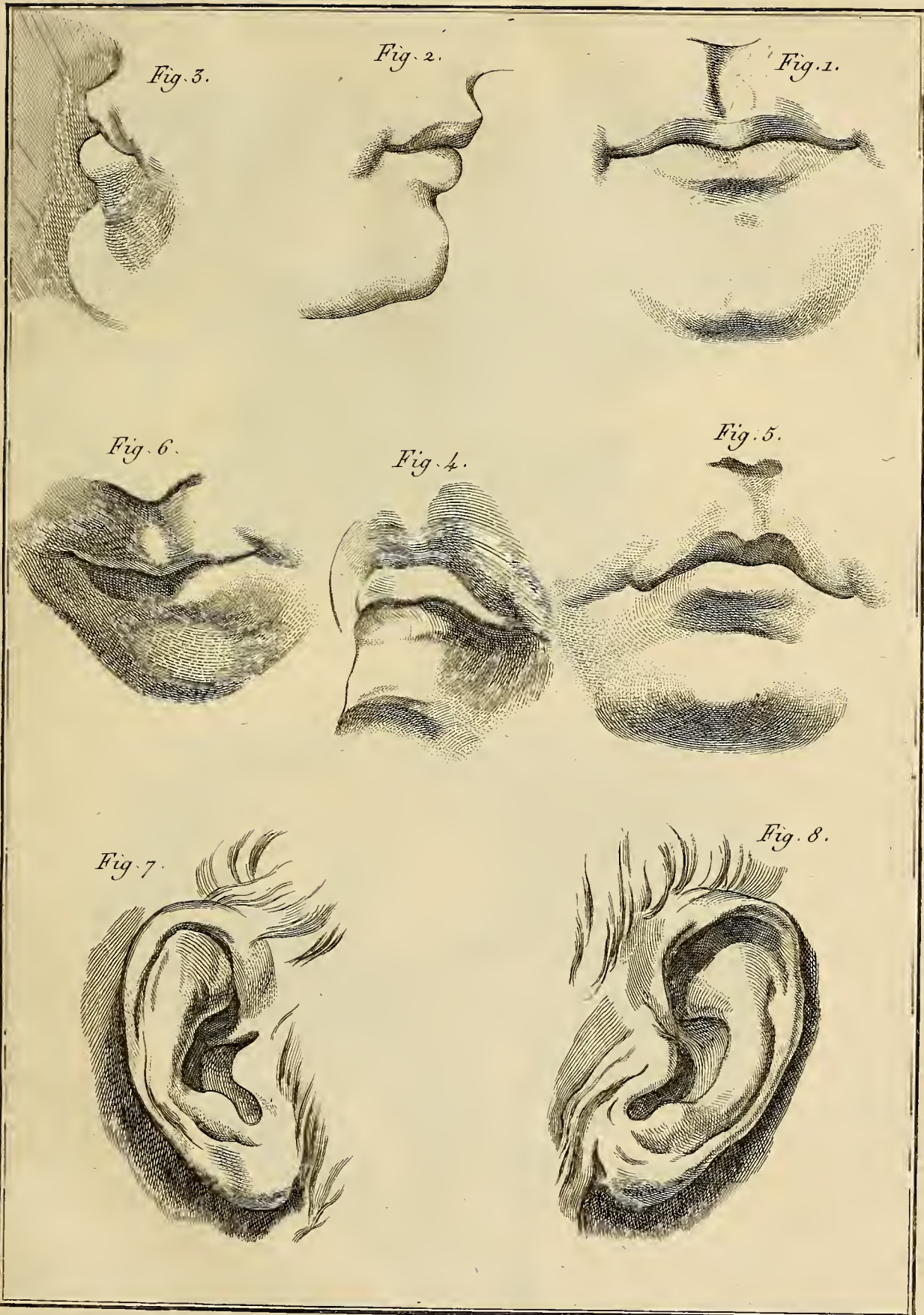


Fig. 8.



Fig. 6.







Dessin, Têtes d'après Raphael.

Desève Dircat.



Fig. 1.^{re}

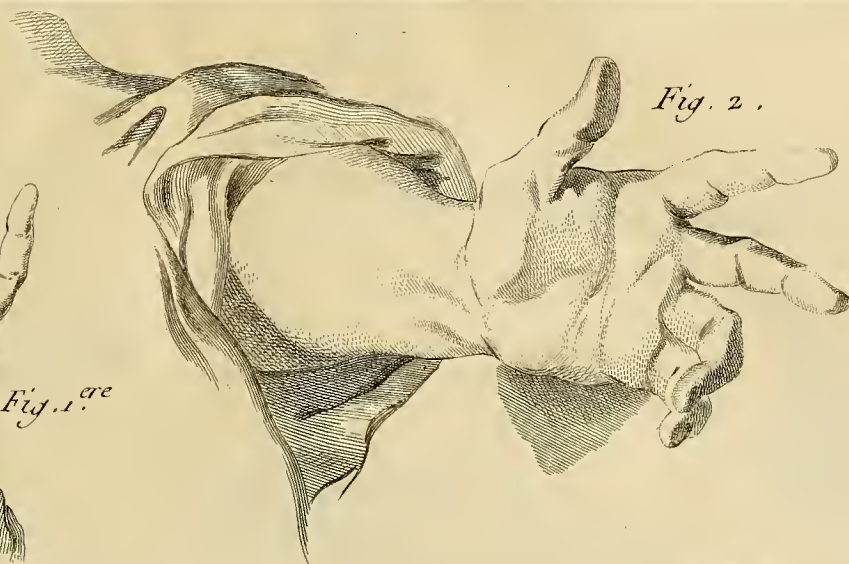


Fig. 2.



Fig. 3.

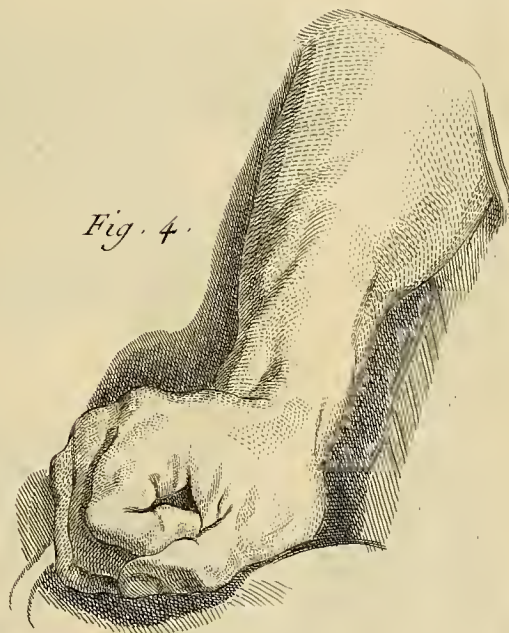
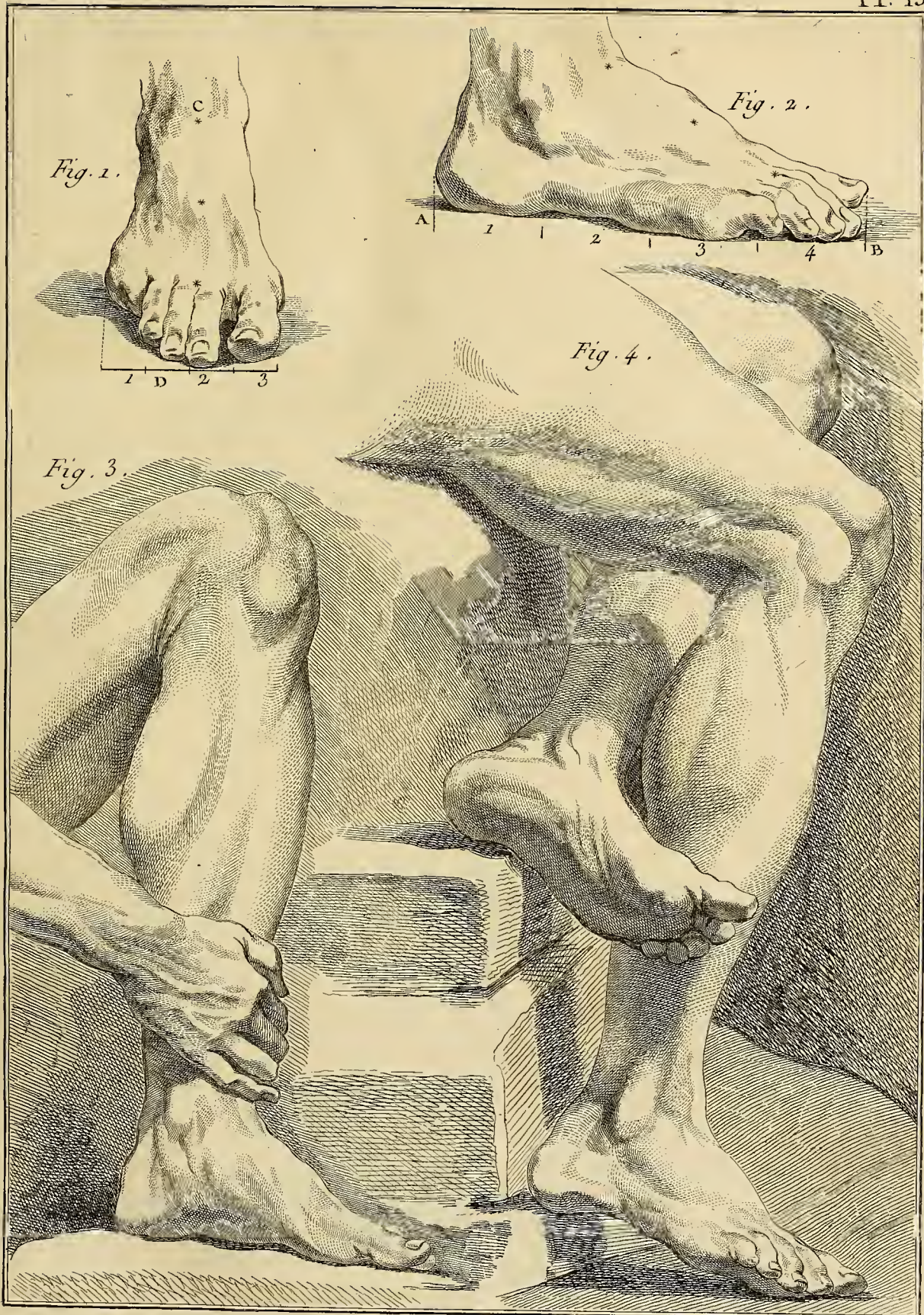


Fig. 4.



Fig. 5.



Dessin, Jambes et Pieds.

Desève D'écrit.



Dessin, Proportions générales de l'homme.

Deseve Dir. ext.



Dessin, Figure académique.

Besene Drexel.



Deseve Diravit.

Dessin, Figure académique.



Deseve Dircavit.

Dessin, Figure academique.



Dessin, Figure académique.

Descoe Diravit.



Dessin, Figures groupées.

Desève. Dirait.



Dessin, Figure académique.

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Dessin, Figure académique.

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Fig. 1.

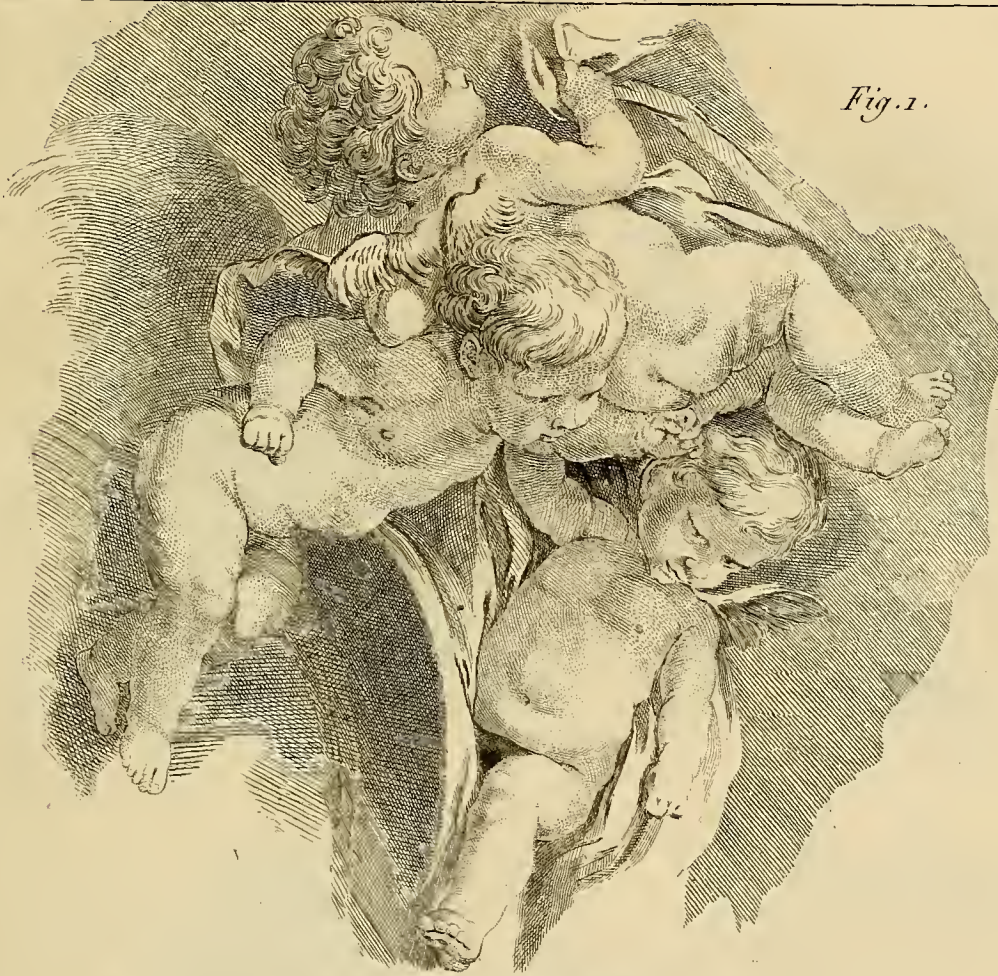


Fig. 2.



Dessin, Groupe d'enfants d'après Boucher.

Dessée. Dirait.

Fig. 1.



Fig. 2.



Fig. 3.

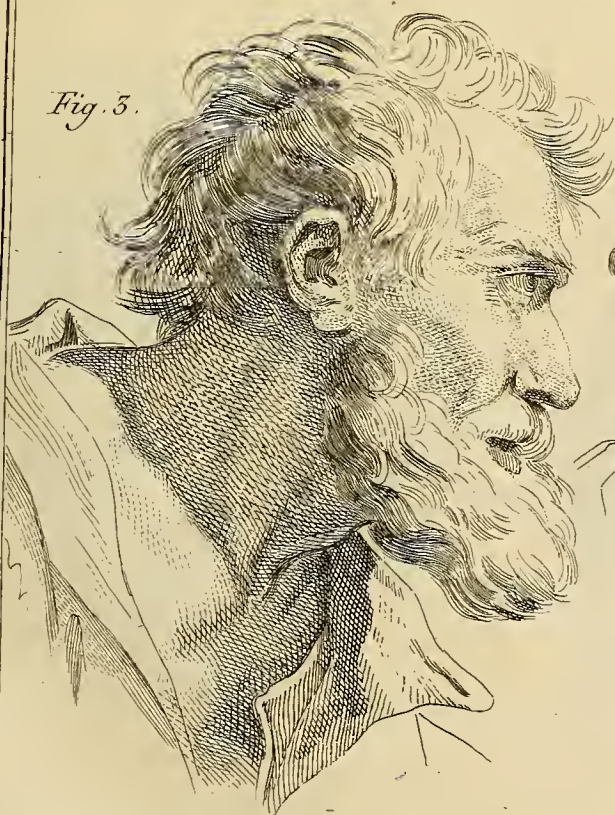


Fig. 4.



Fig. 2.



Fig. 1.



Fig. 4.



Fig. 3.



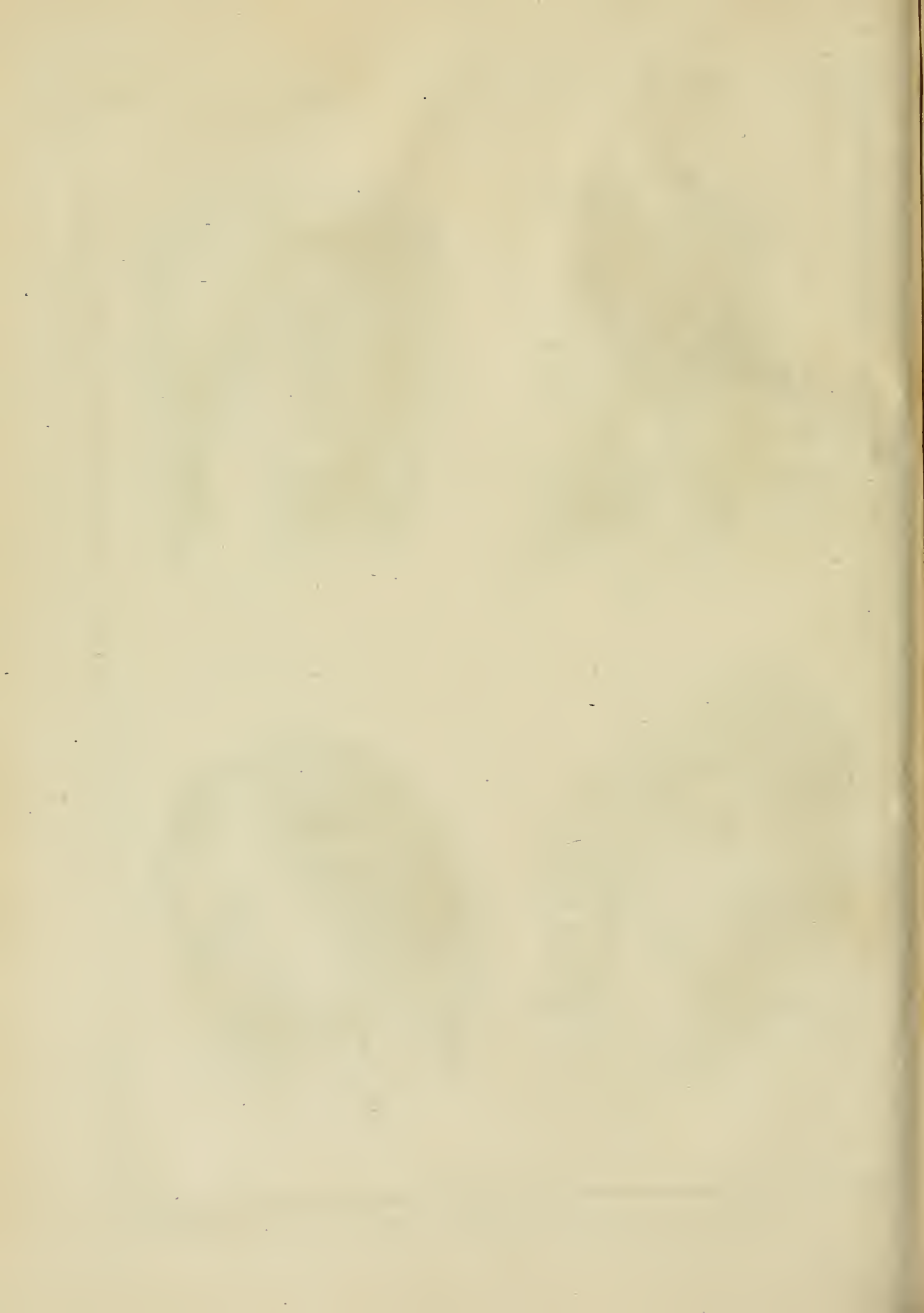


Fig. 1.



Fig. 2.

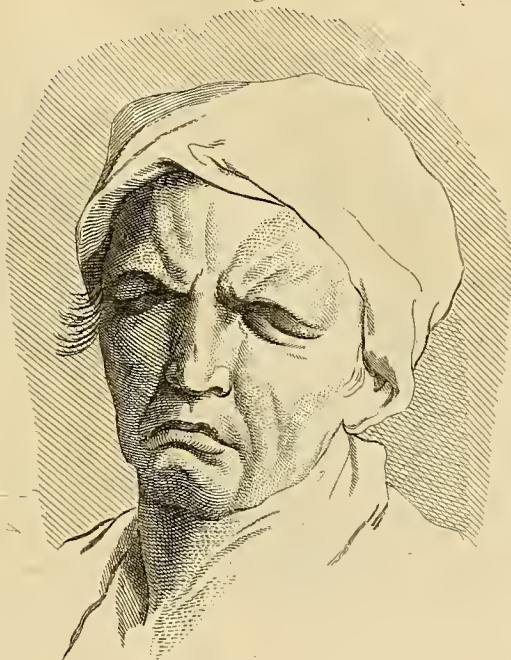


Fig. 3.

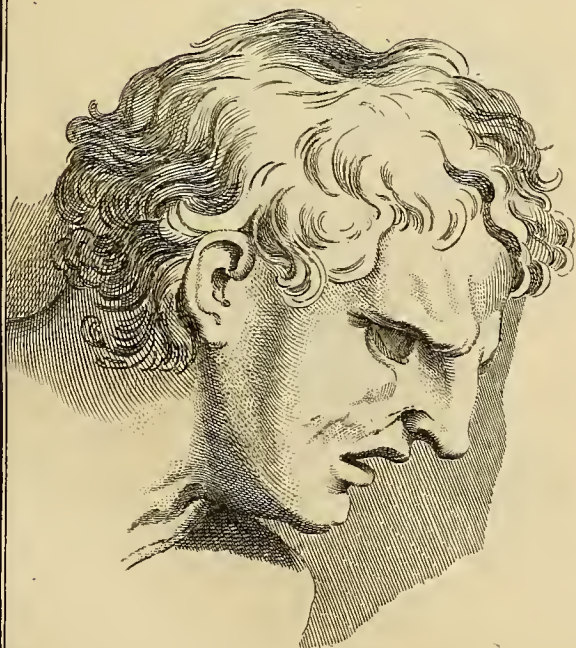


Fig. 4.



Fig. 1.

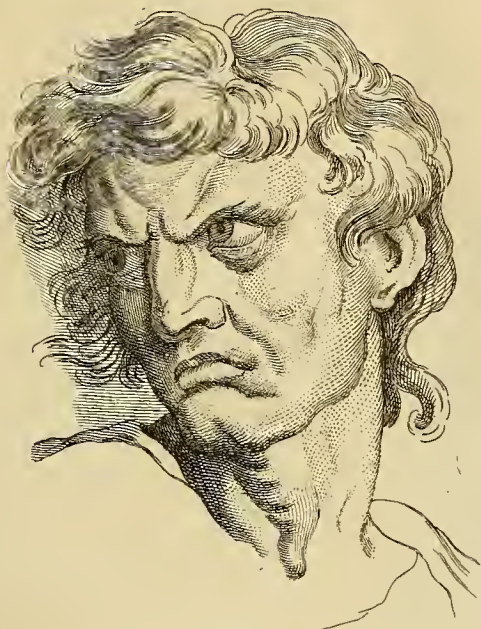


Fig. 2.

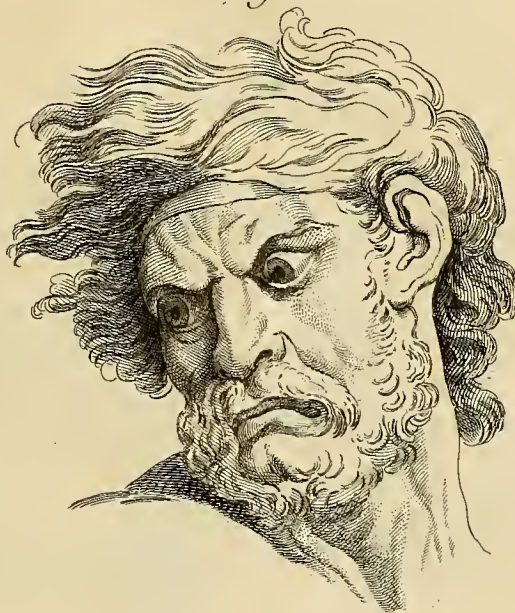
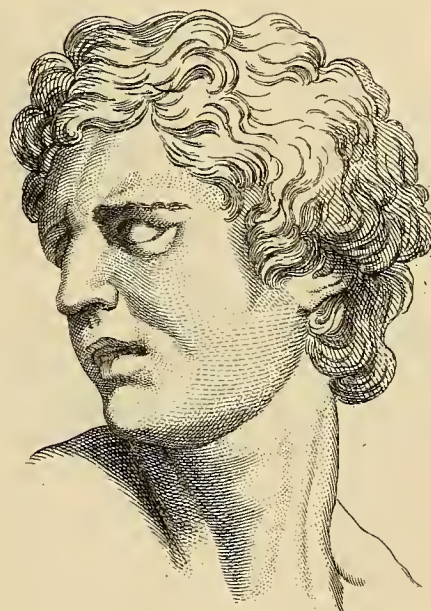


Fig. 3.



Fig. 4.





Dessin, Draperie jetée sur le mannequin.

Desève Direct.

Fig. 1.

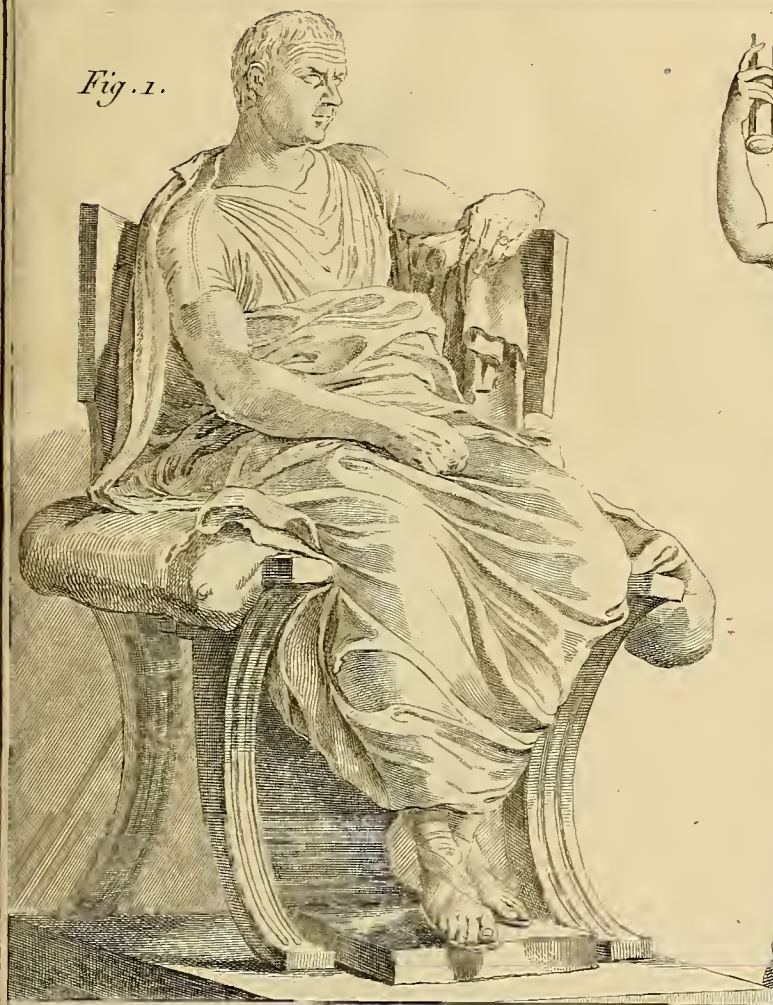


Fig. 2.



Fig. 3.



Dessin, Draperie.

Desève Dircxit.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.





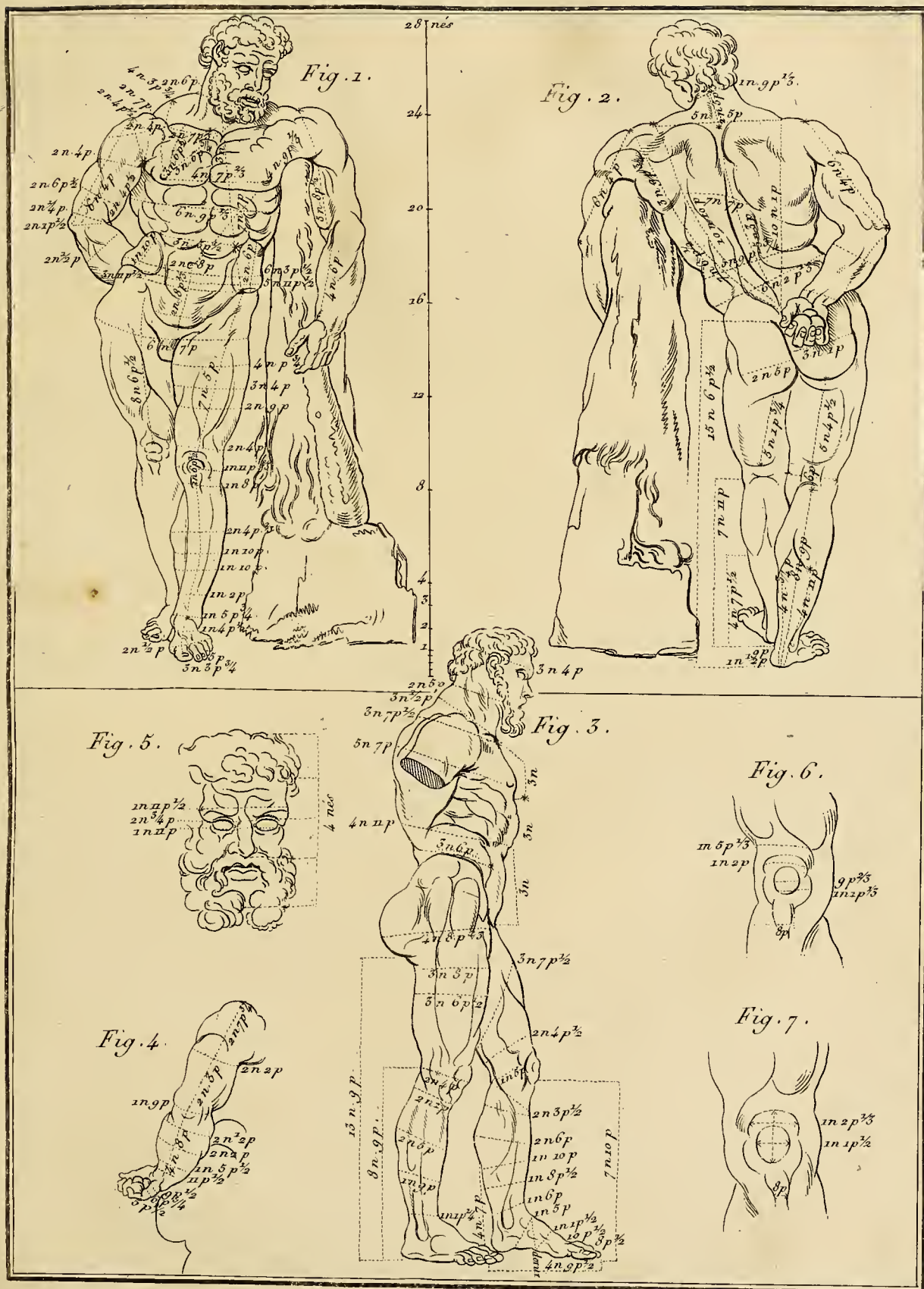
Dessin, Pensée ou croquis.

Deseve Diracit.



Dessin, Etude.

Desève Direct.



Deseve Direct.

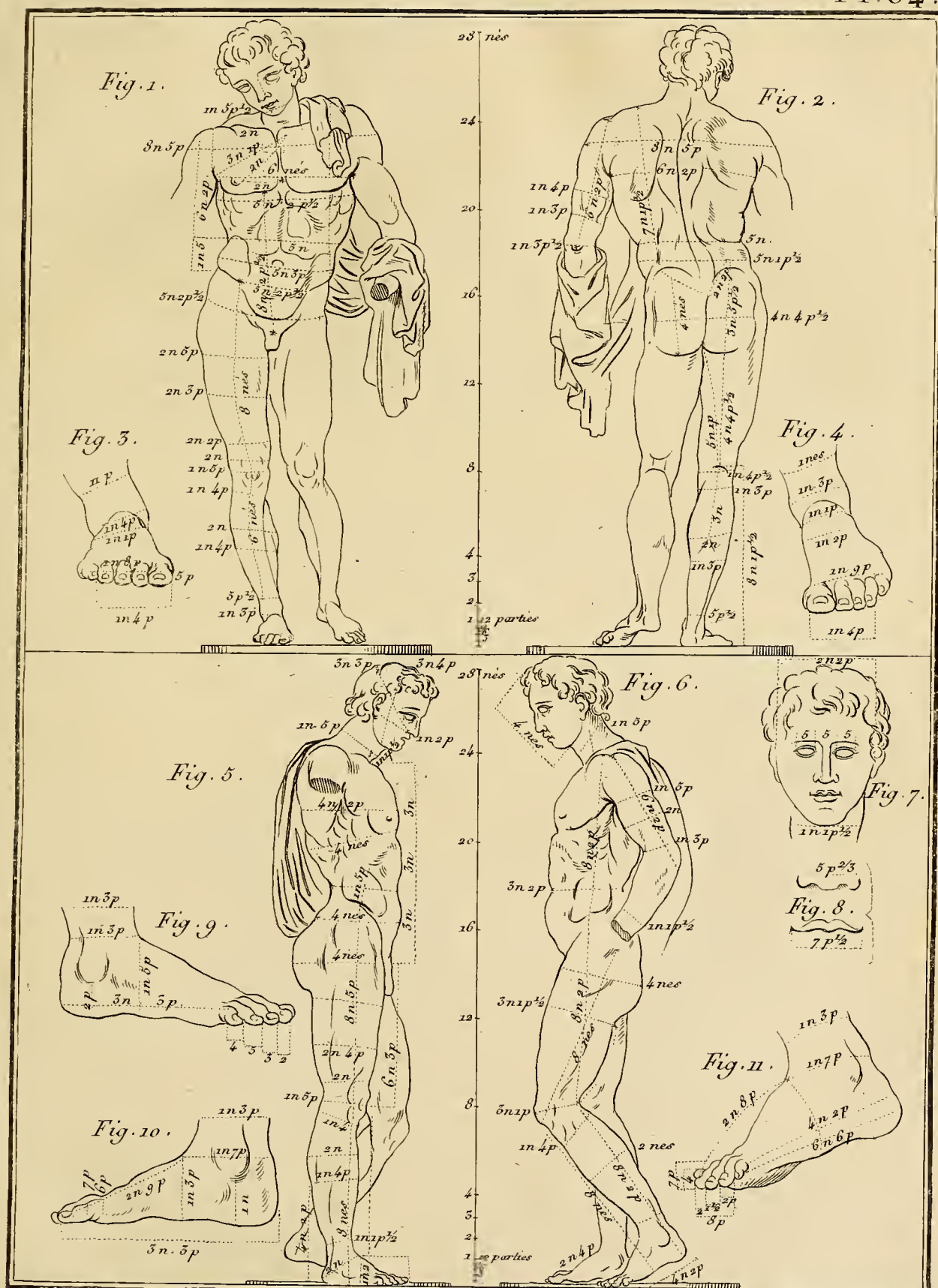


Fig. 1.



Fig. 2.

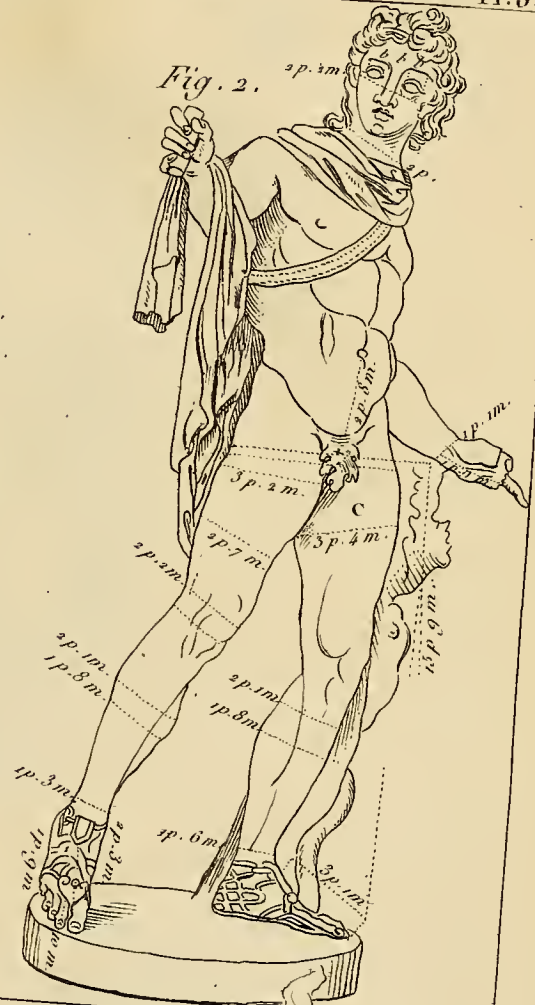
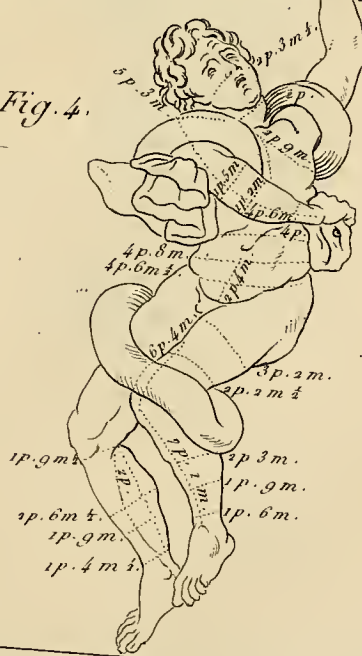


Fig. 3.



Fig. 4.



Dessin, Proportions de l'Apollon Pythien.

Deceve direct.

Fig. 1.

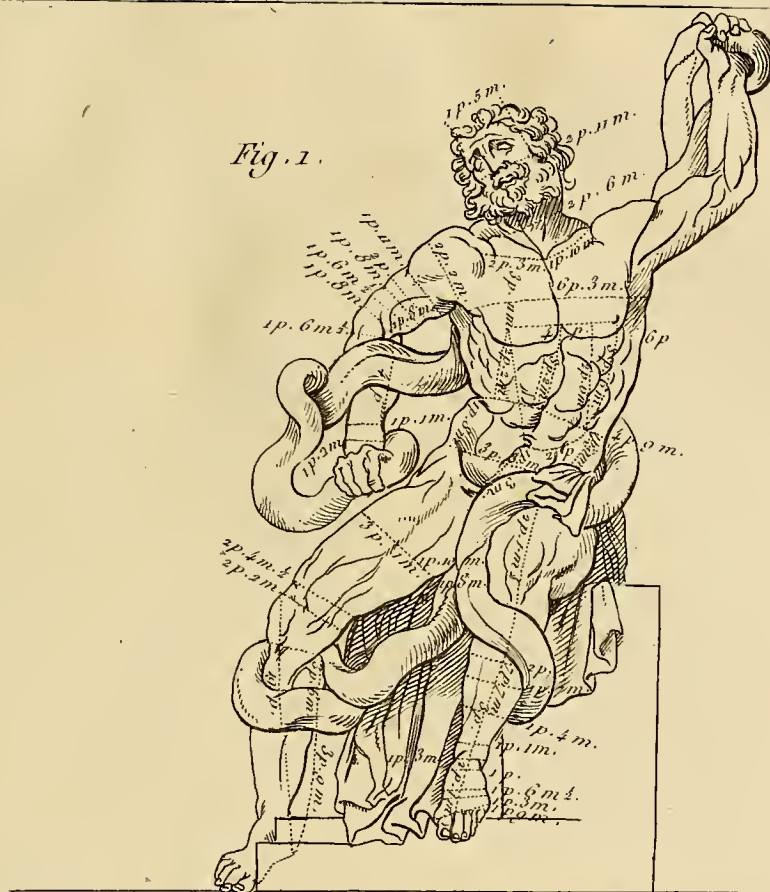


Fig. 2.

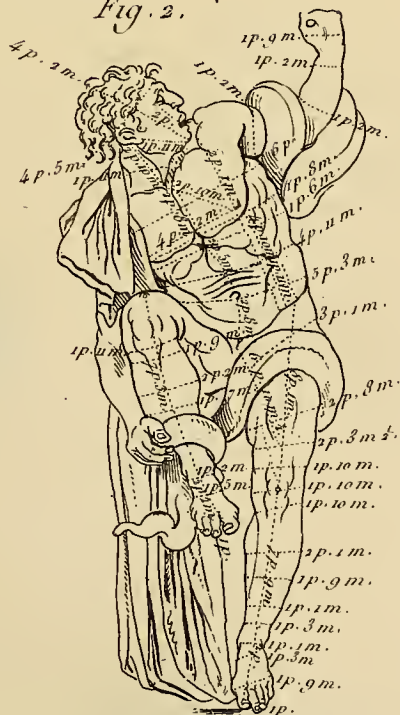
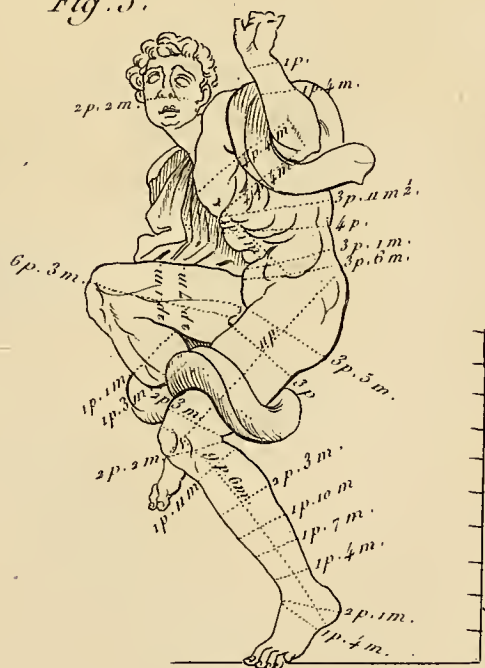
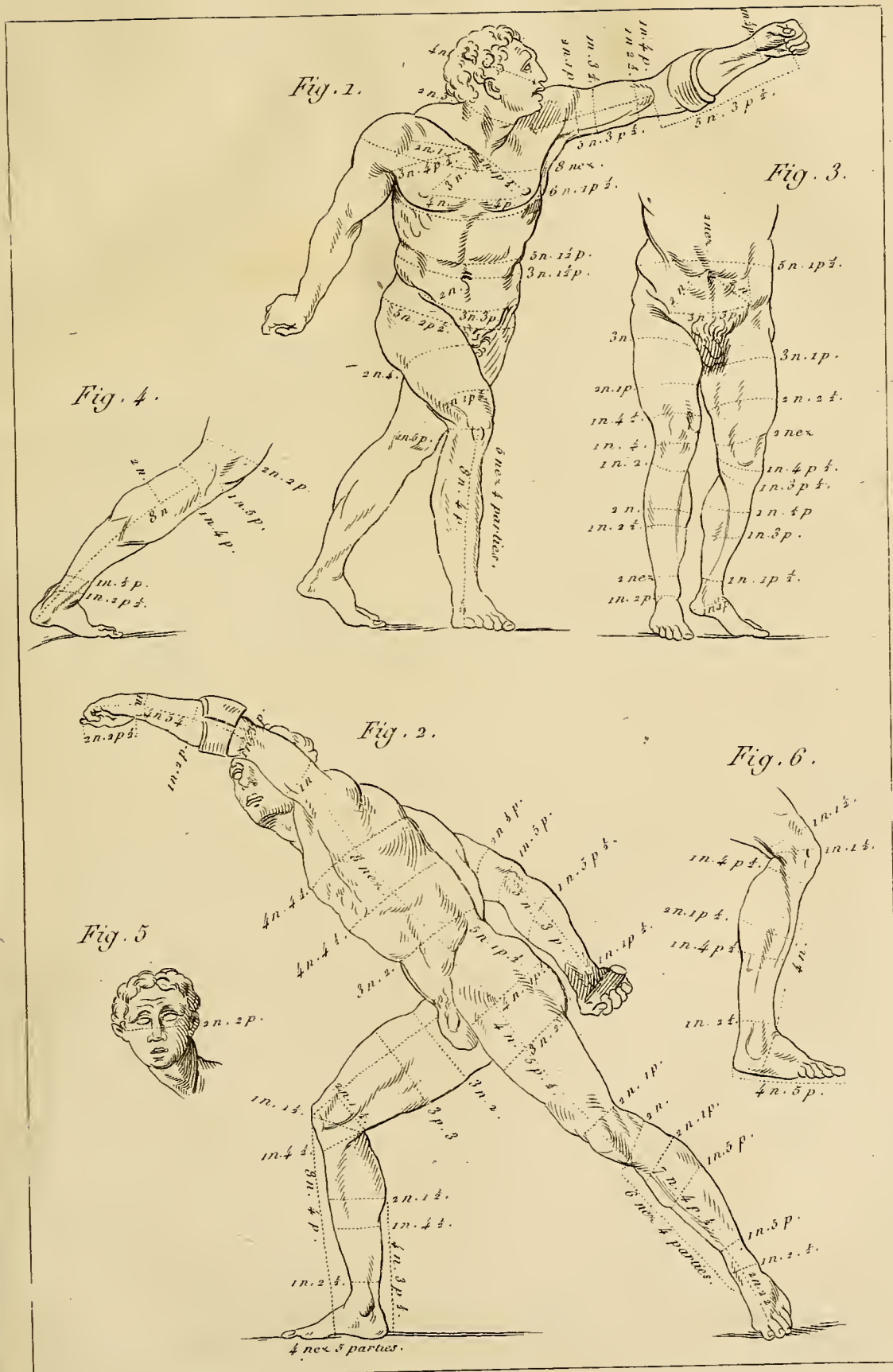


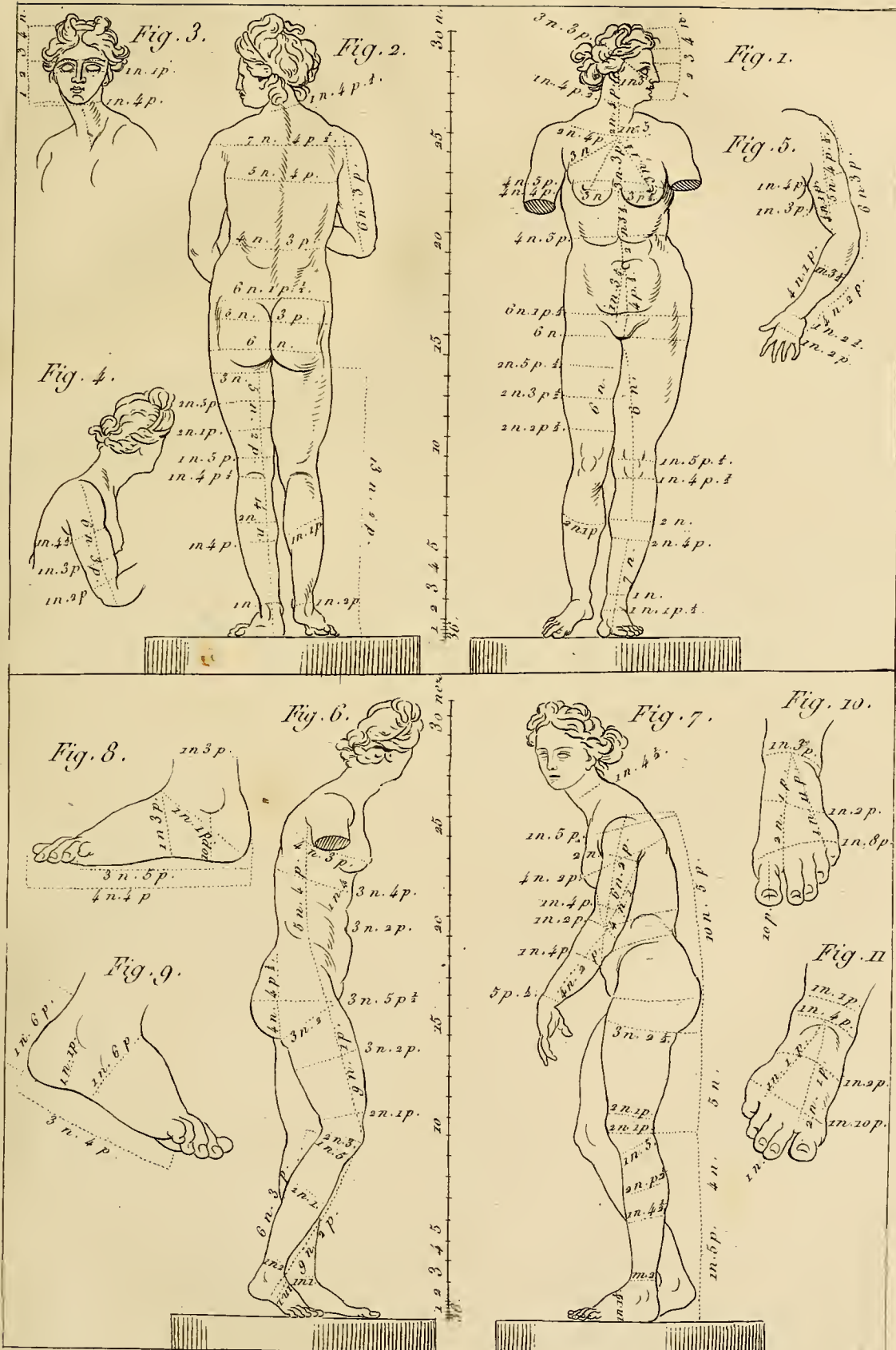
Fig. 3.





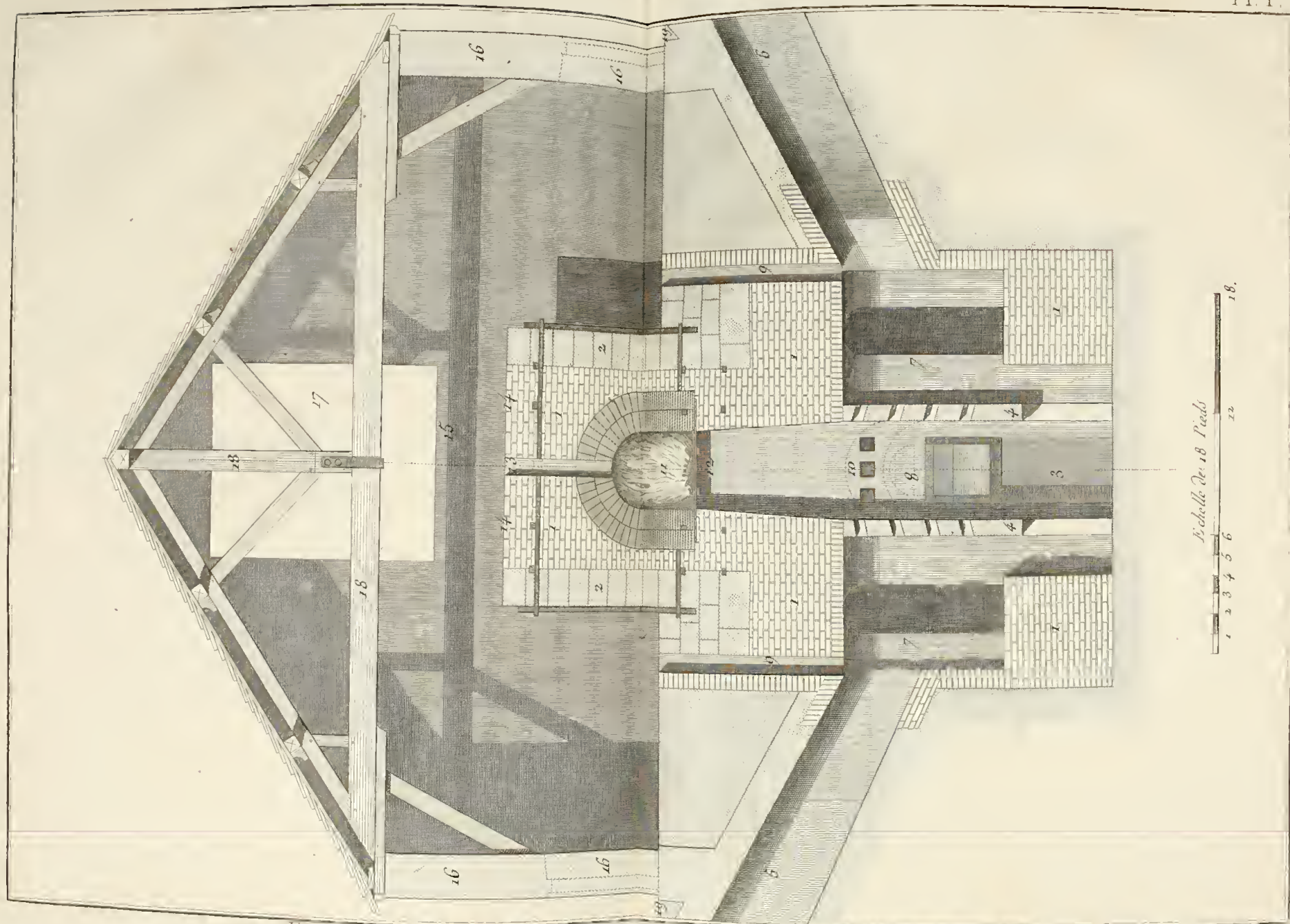
Dessiné D'après Vitruve.

Dessin Proportions du Gladiateur.



Dessin, Proportions de la Venus de Médicis.

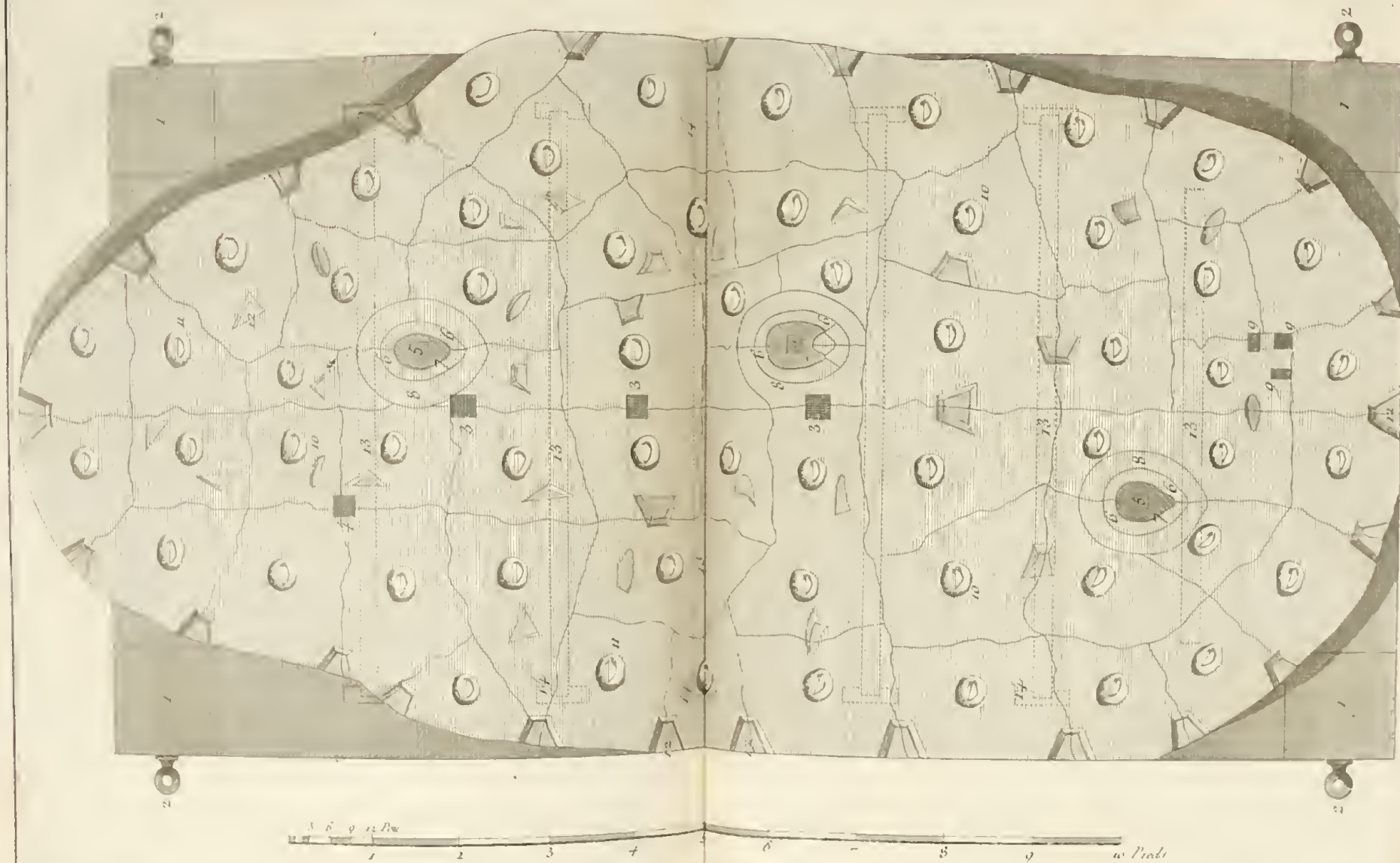
Desceve diravit.



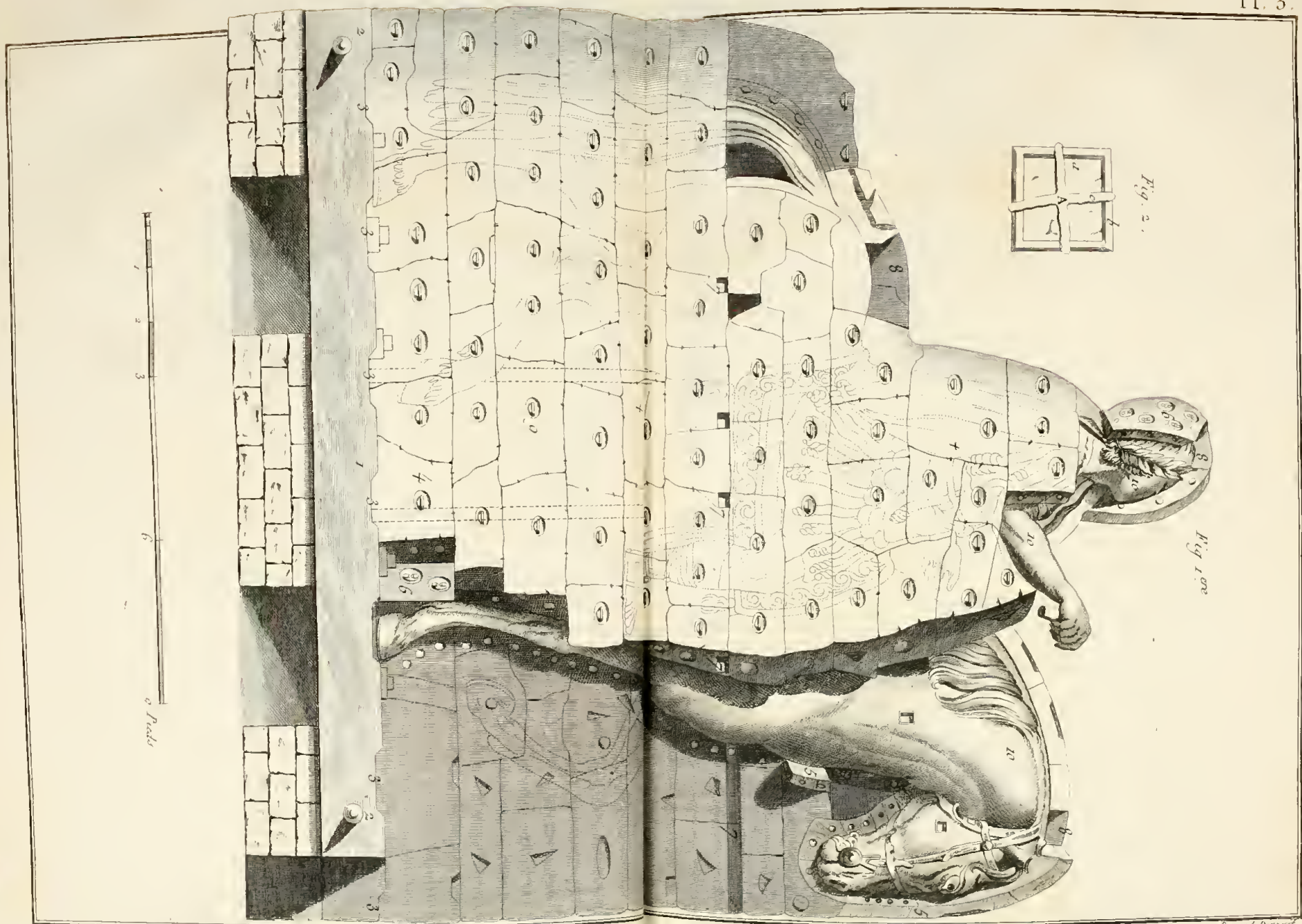
Échelle de 18 Pieds



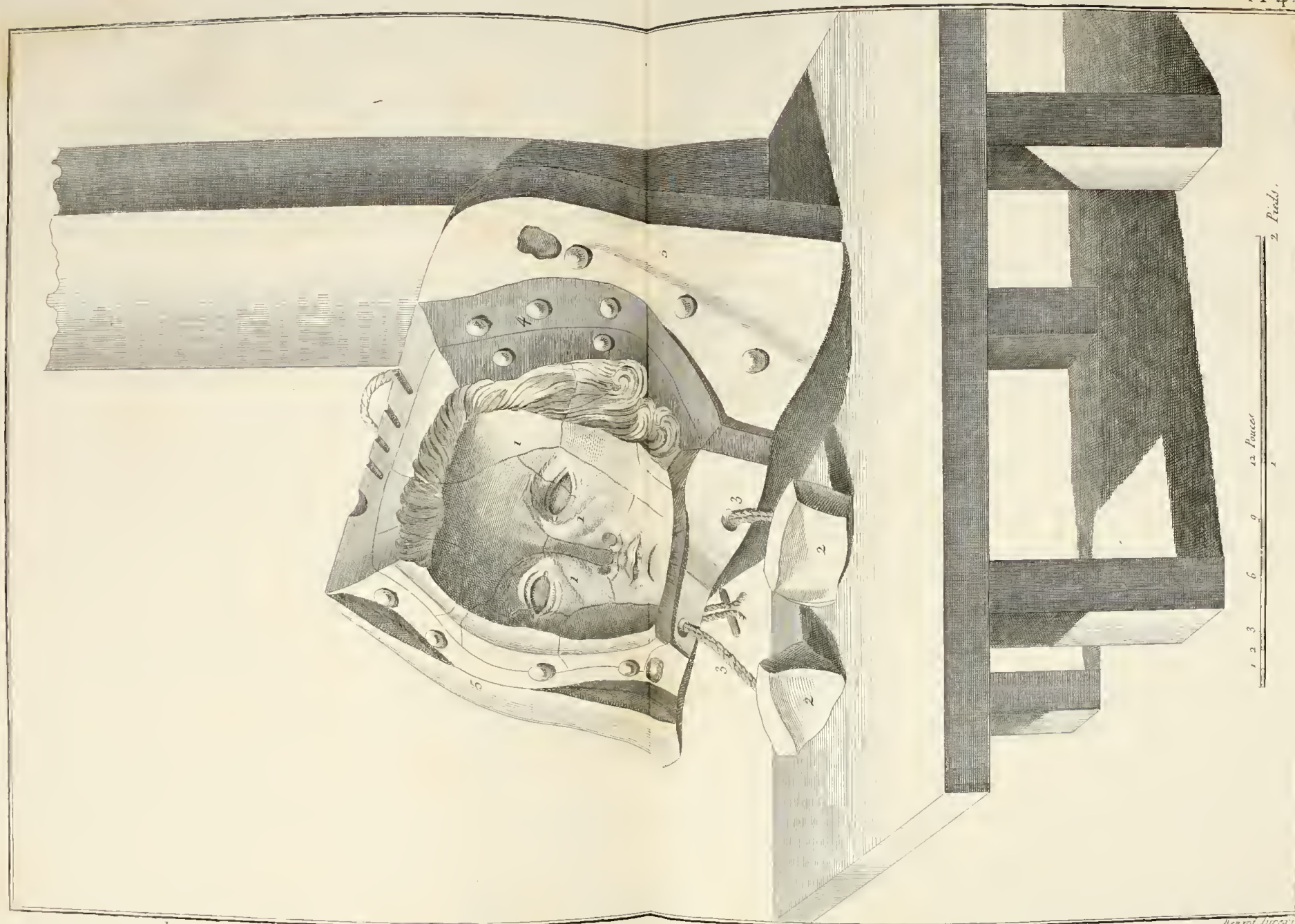
Fonderie des Statues Equestres, coupe de l'Atelier prise dans sa longueur.



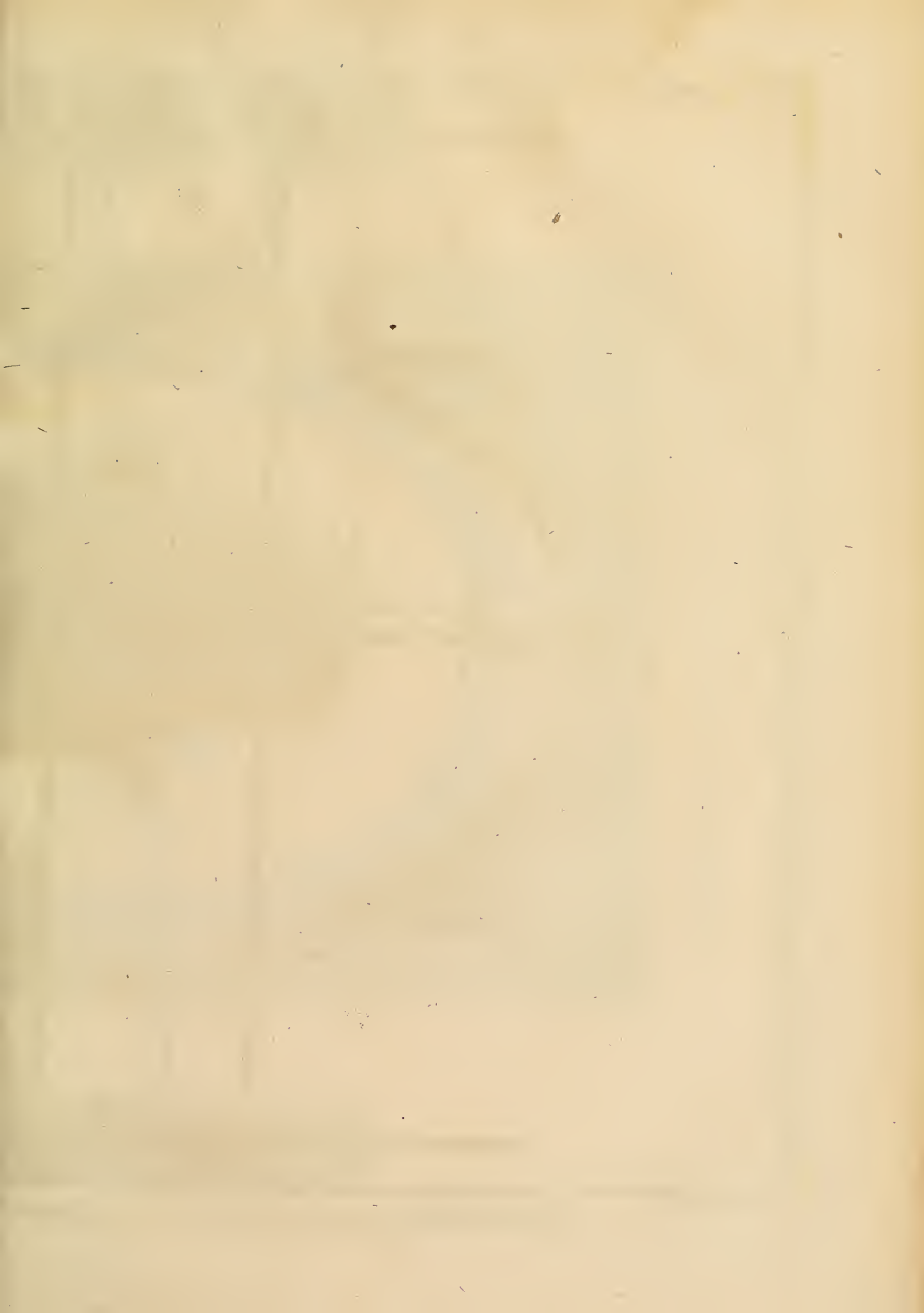
Fontaine des Statues Équestres, Plan du Moule de plâtre pris au droit de la première assise

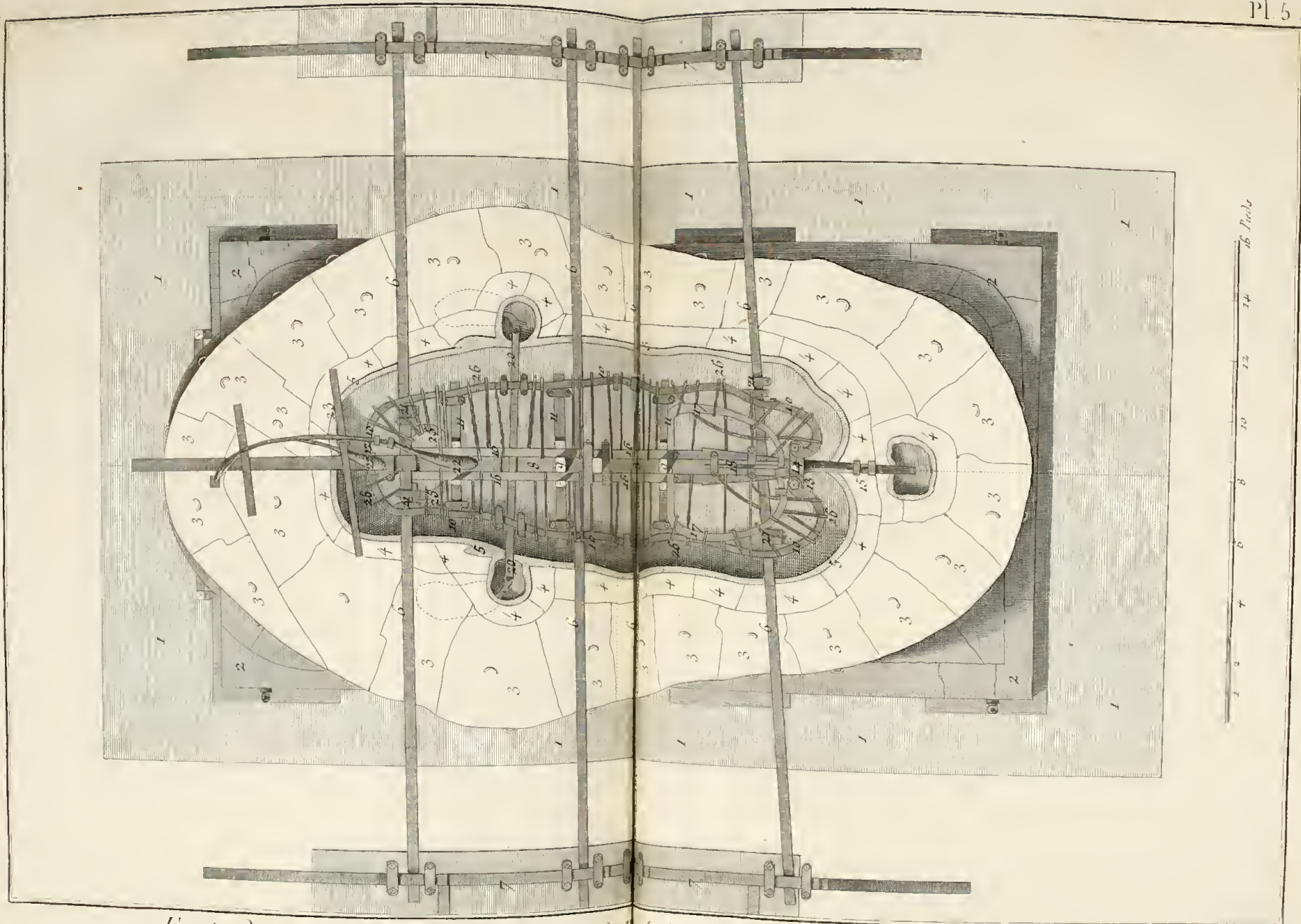


Fonte des Statues Equestres, Élévation et coupe en partie du Moulé de plâtre, prise sur une de ses faces latérales.



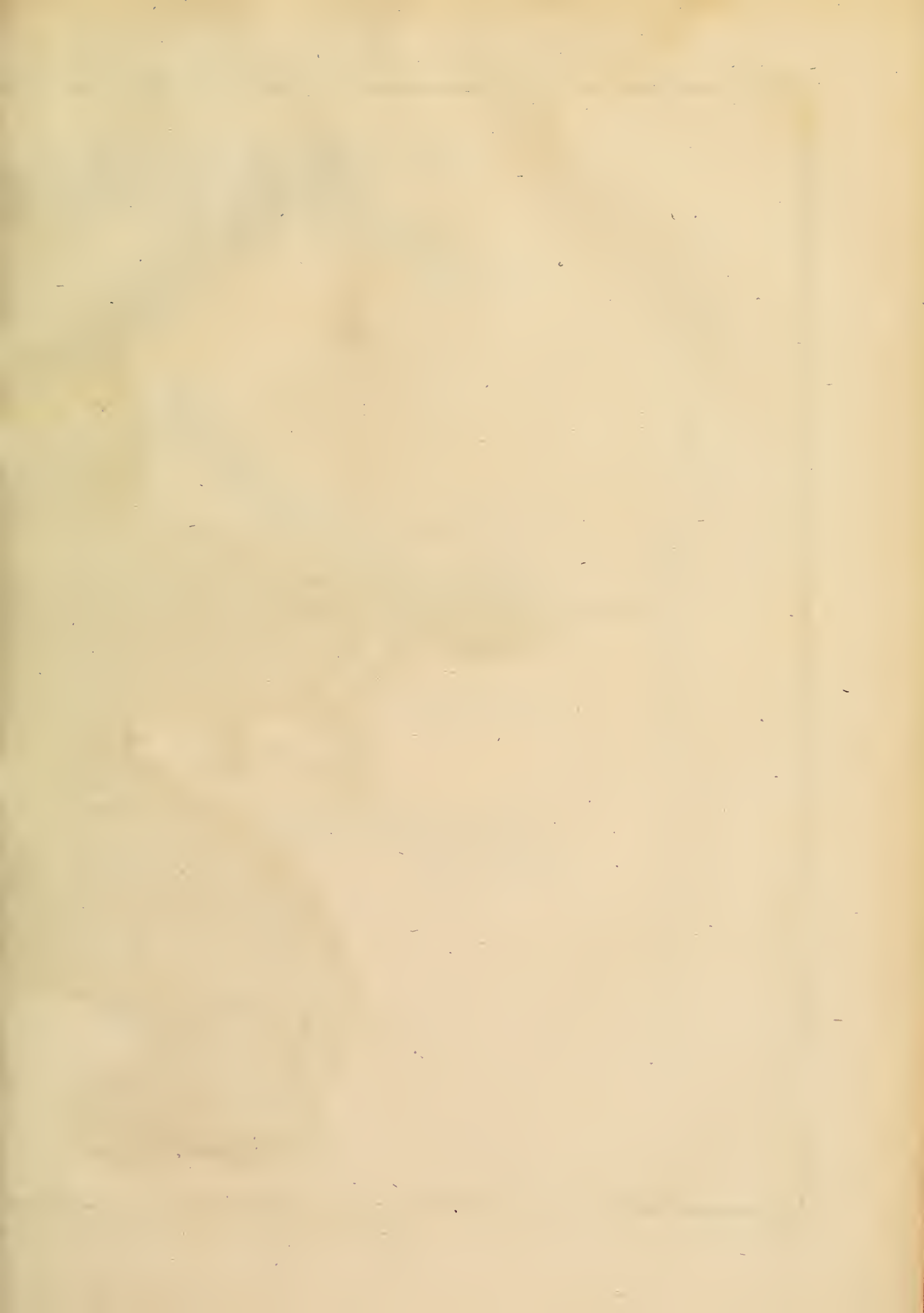
Pont de Statues Équestres, Représentation particulière d'une Chape, avec différentes pièces qu'elle embrasse.

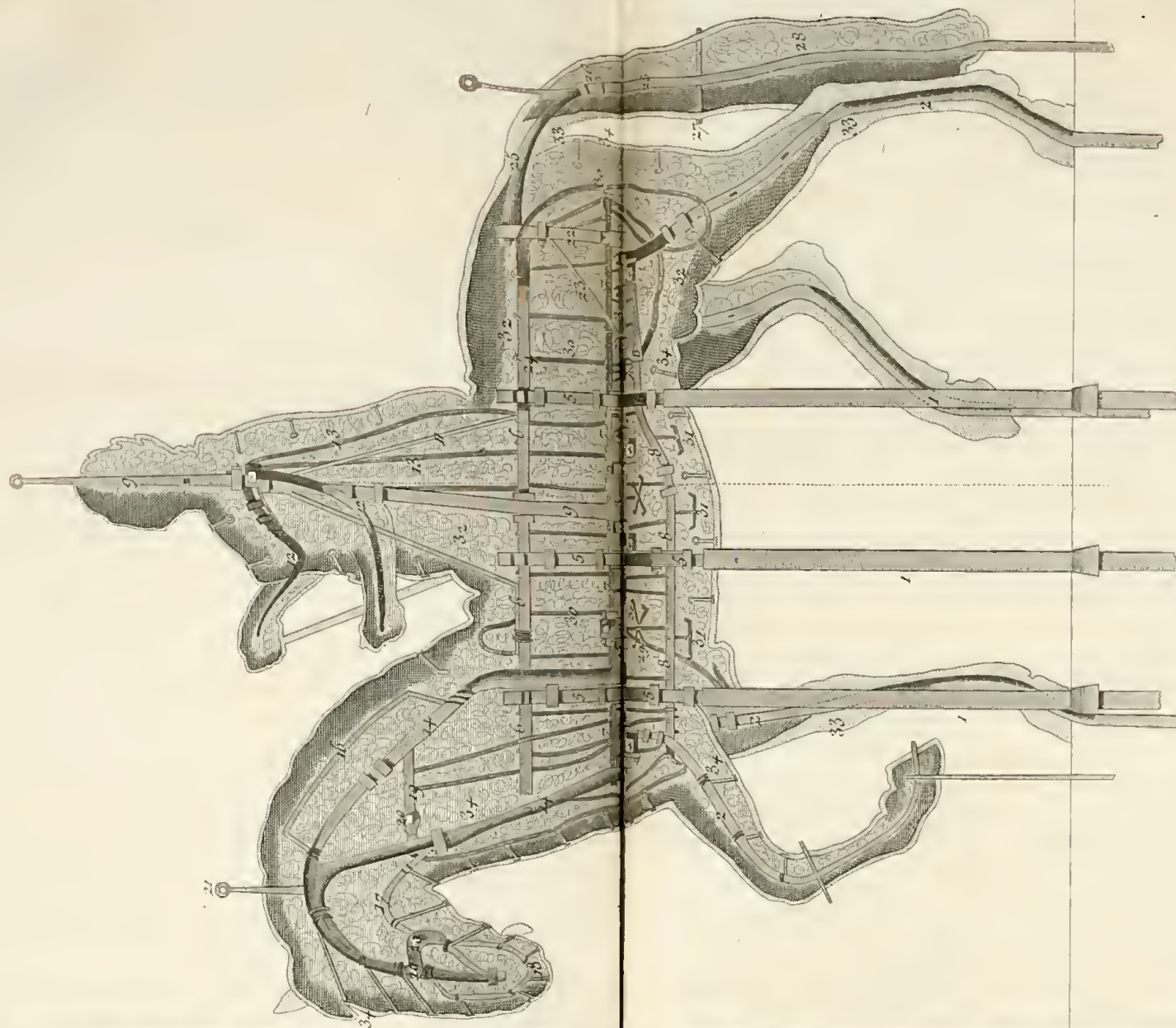




Fonte des Statues Equestres, Coupe du Moule de plâtre, revêtu de ses cires et remonté dans la Fosse.

Bernard Duvet



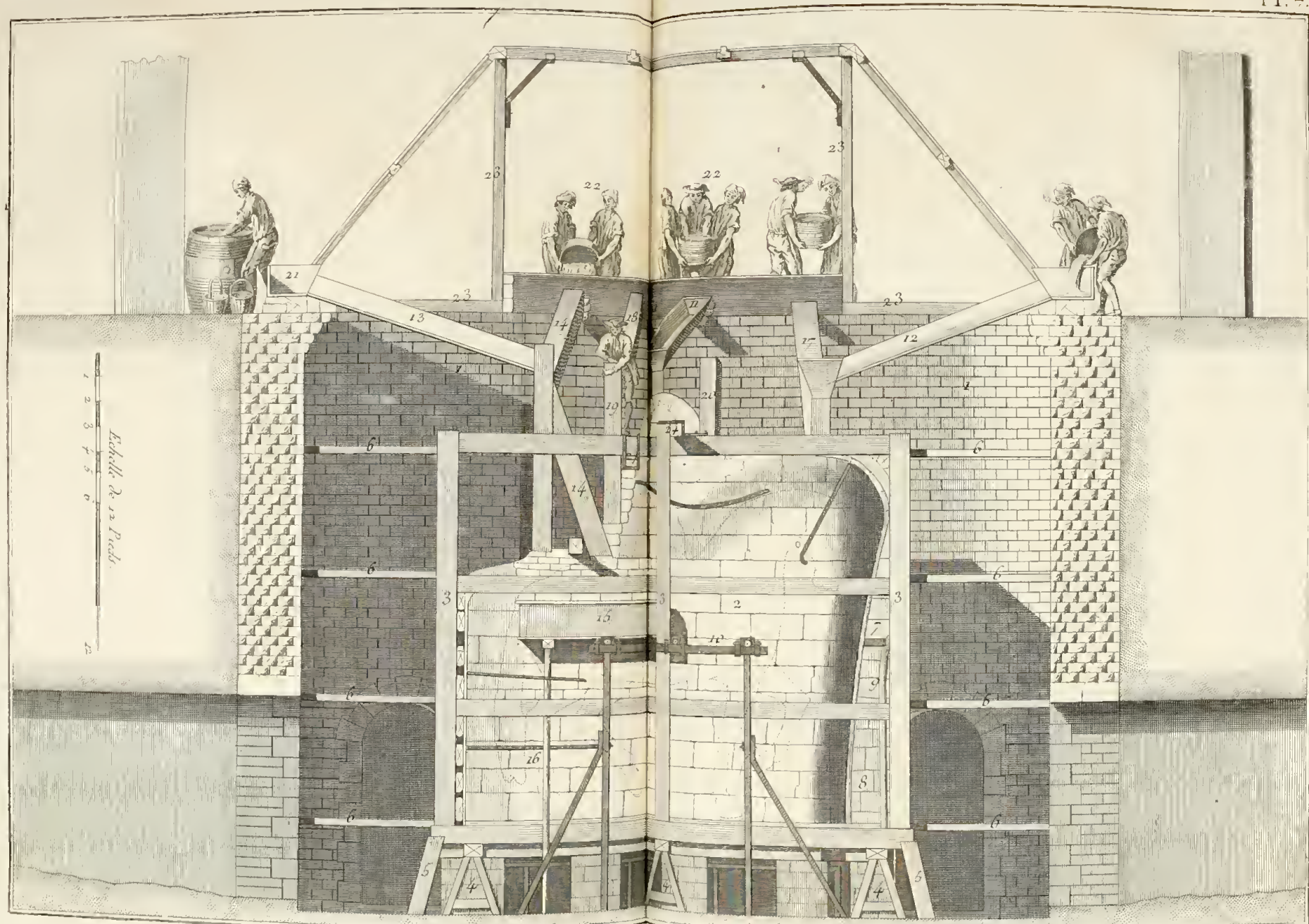


Echelle de douze Pieds.

Fonde des Statues Equestres, Coupe et Profil de la Statue Equestre.

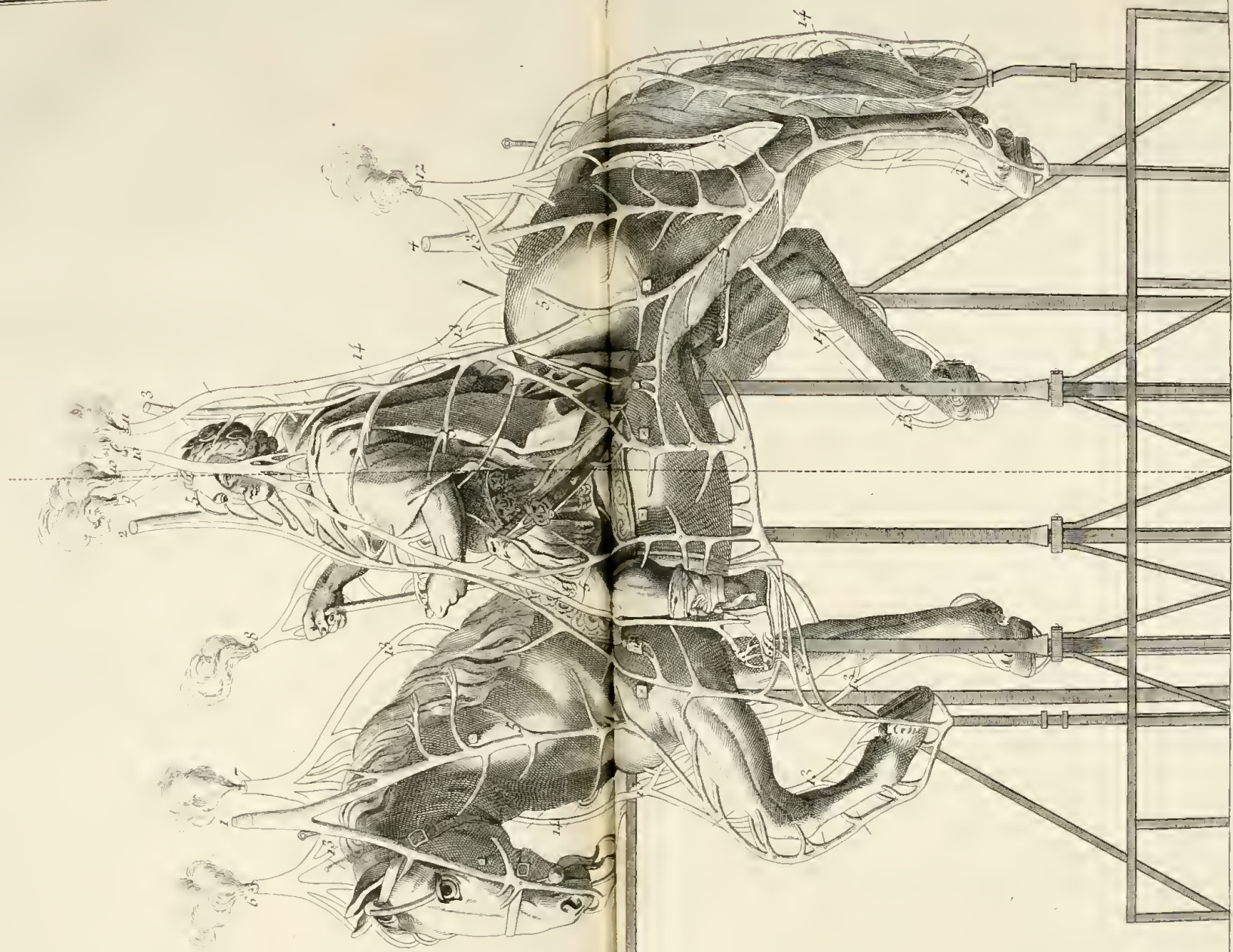
Bernard Dureau





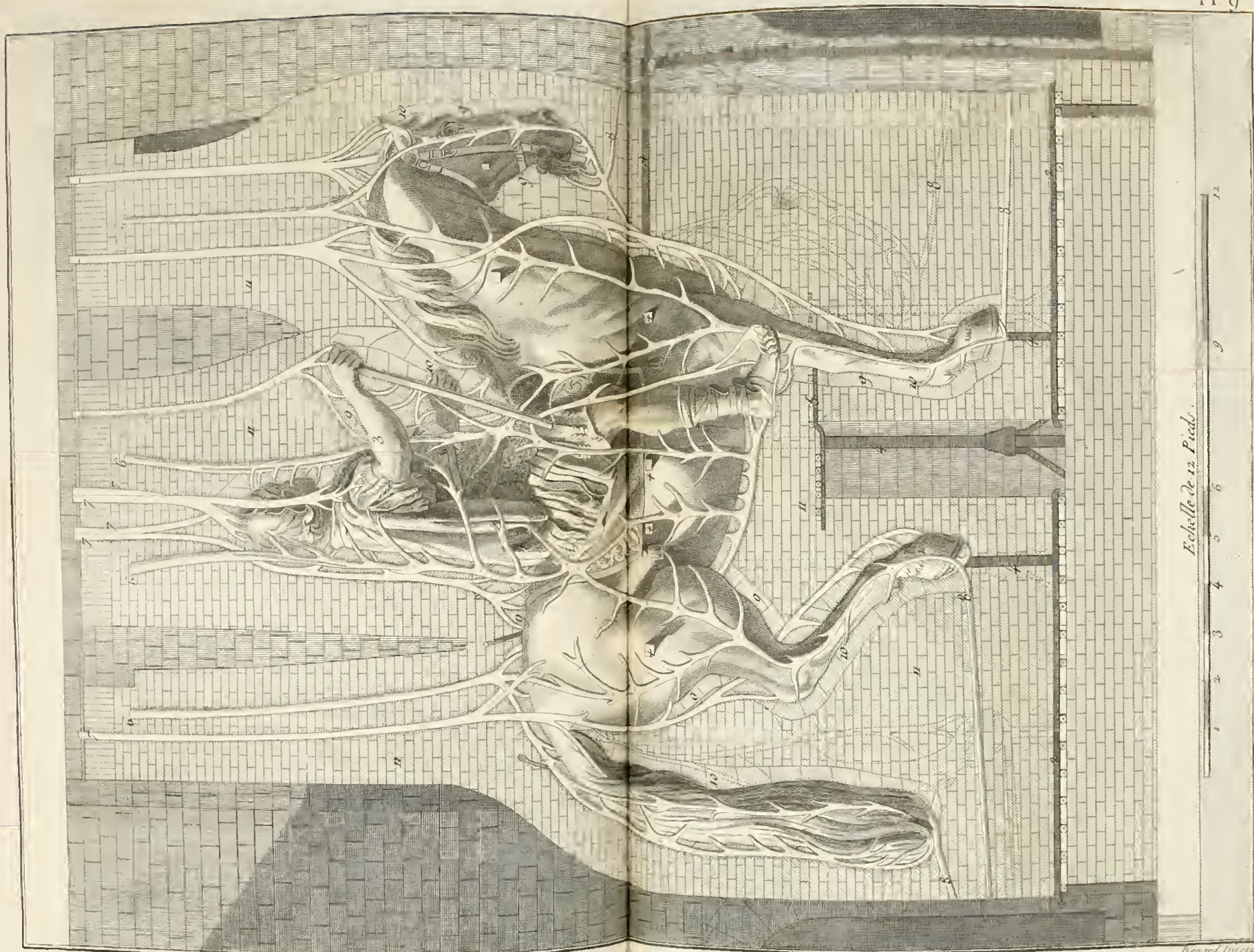
Pont des Statues Équestres, Moulde de plâtre dans son Châssis de Charpente, &c.

Benard Duxent



Fonte des Statues Equestres, La Figure Equestre formée avec la ramification entière de ses jets, de ses crevants, &c. &c.



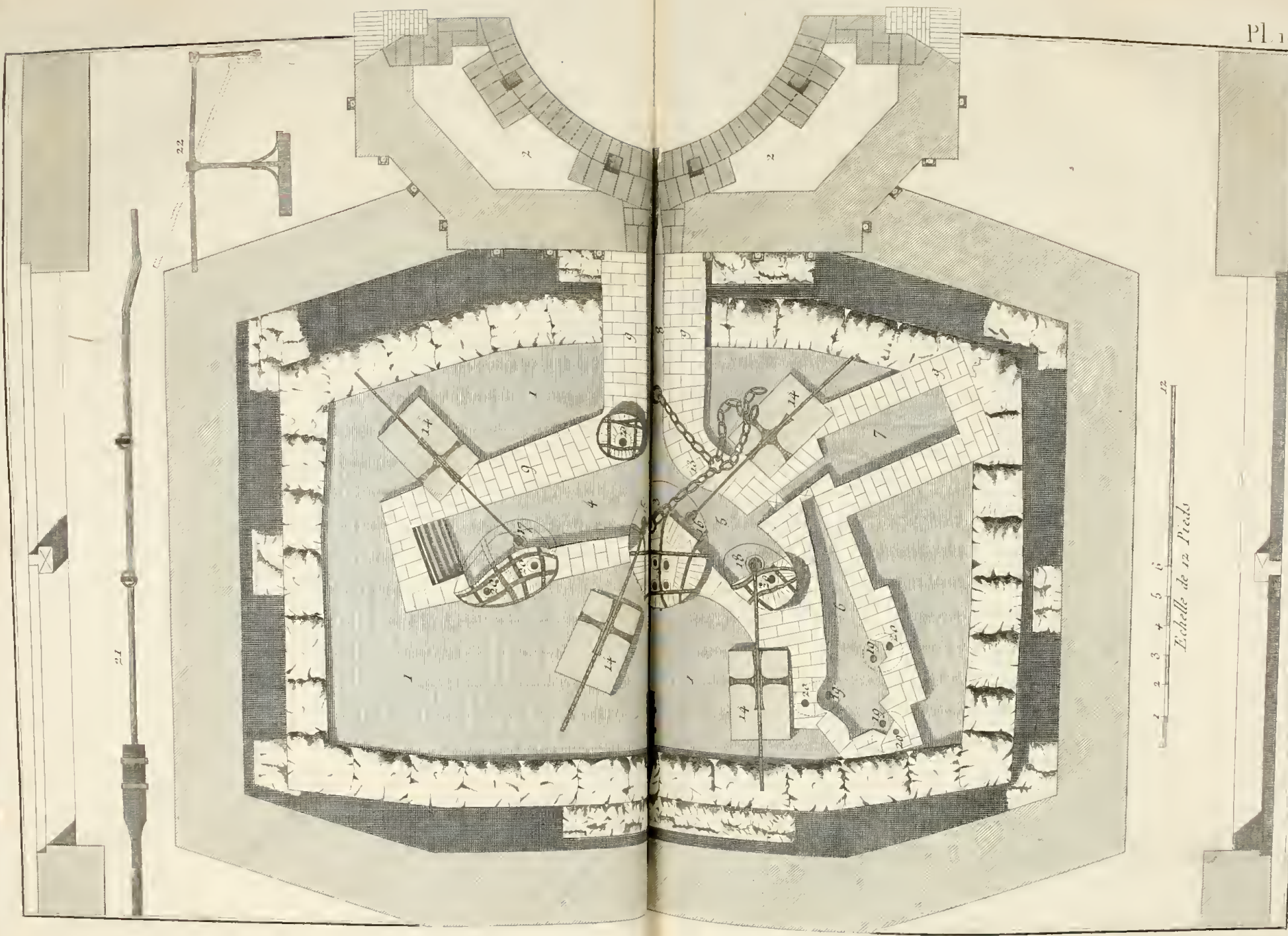


Echelle de 12 Pieds.

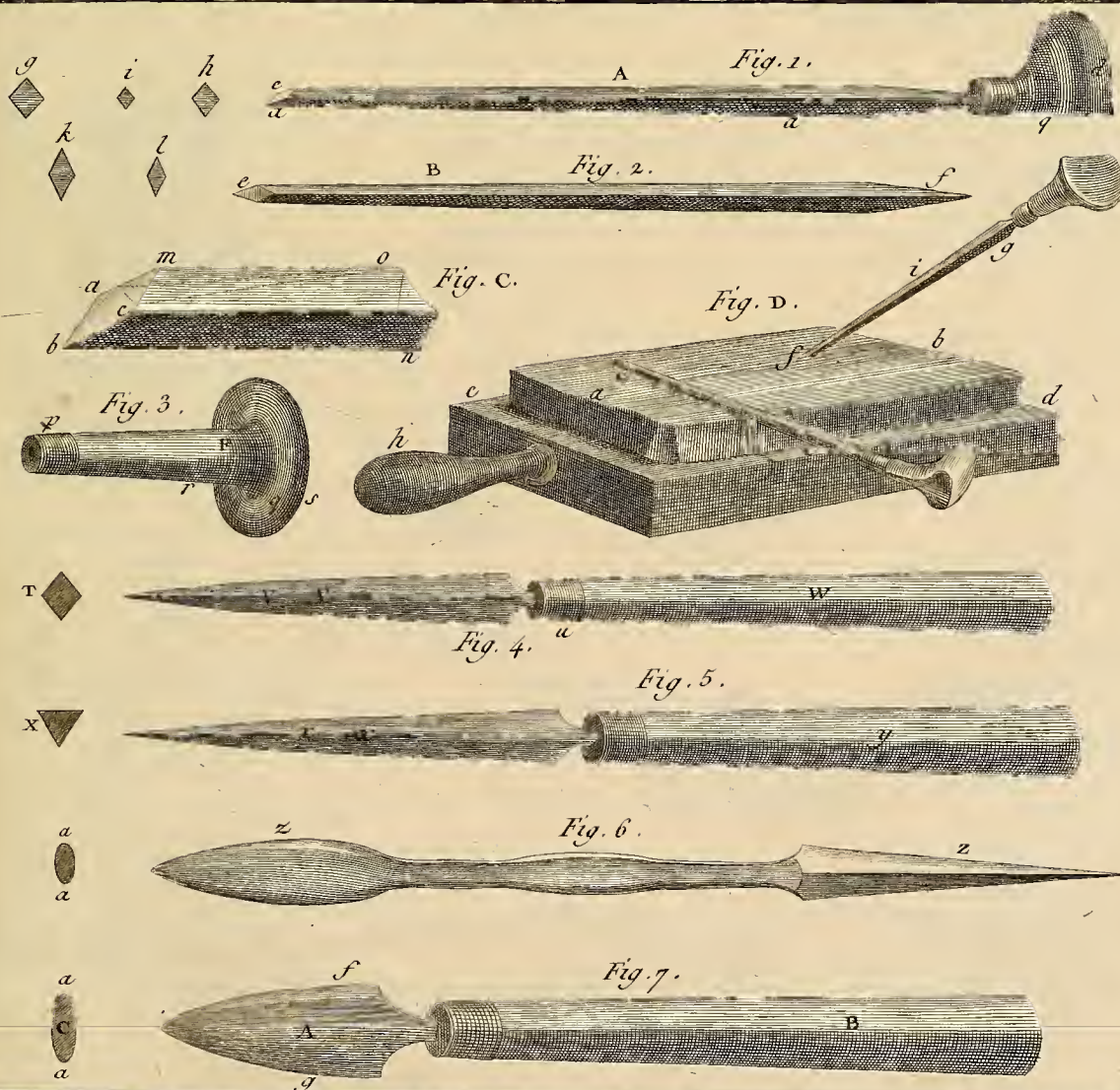
Benard Del.

Ponte des Statues Equestres, coupe du Moule de potée, Statue formée en arc, Conduite des jets, events & des égouts en terre.

Ponte des Statues Equestres, Plan Général de l'Ensemble.

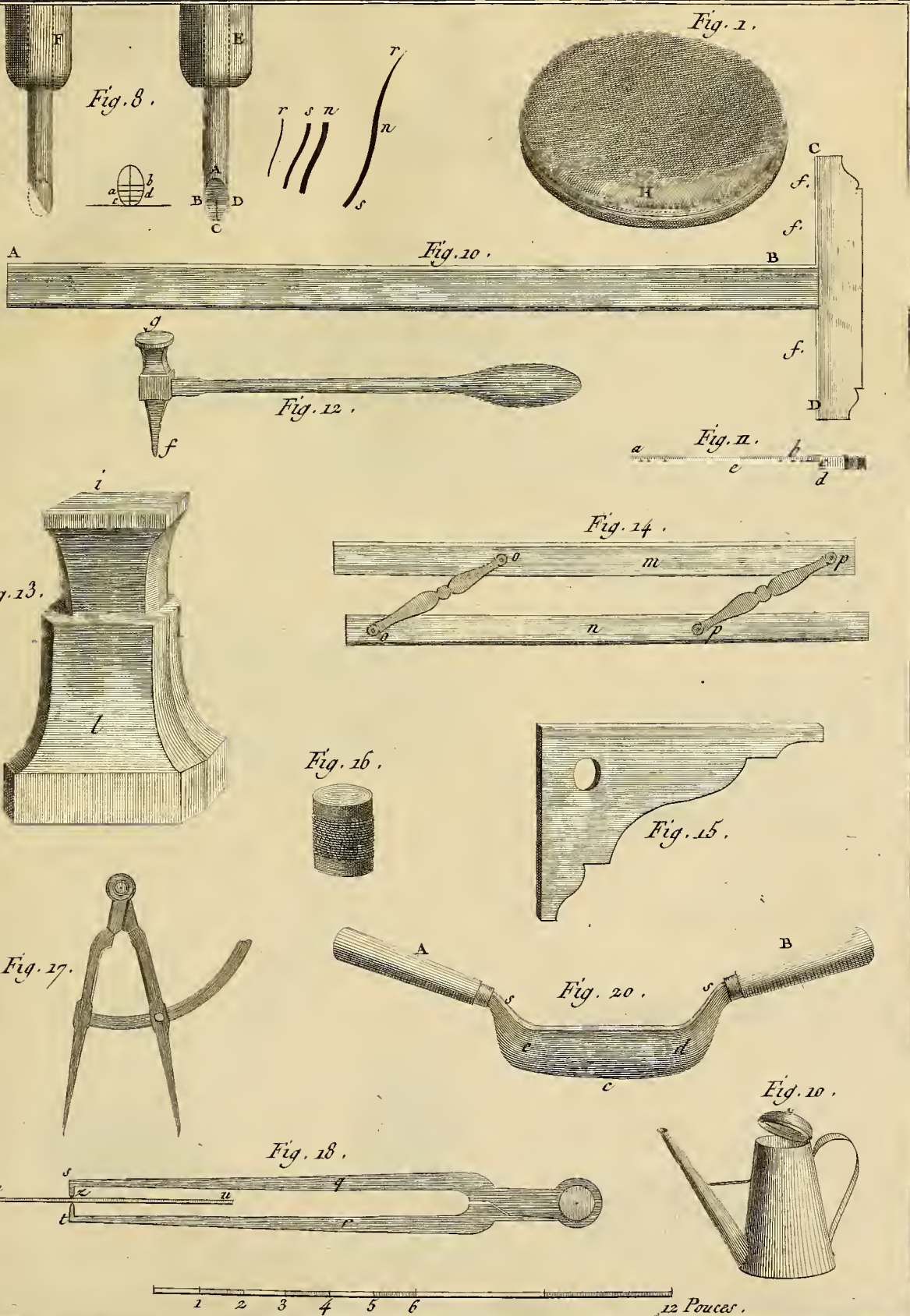


Echelle de 12 Pieds



Gravure en Taille - Douce .

Descoe Diraut.





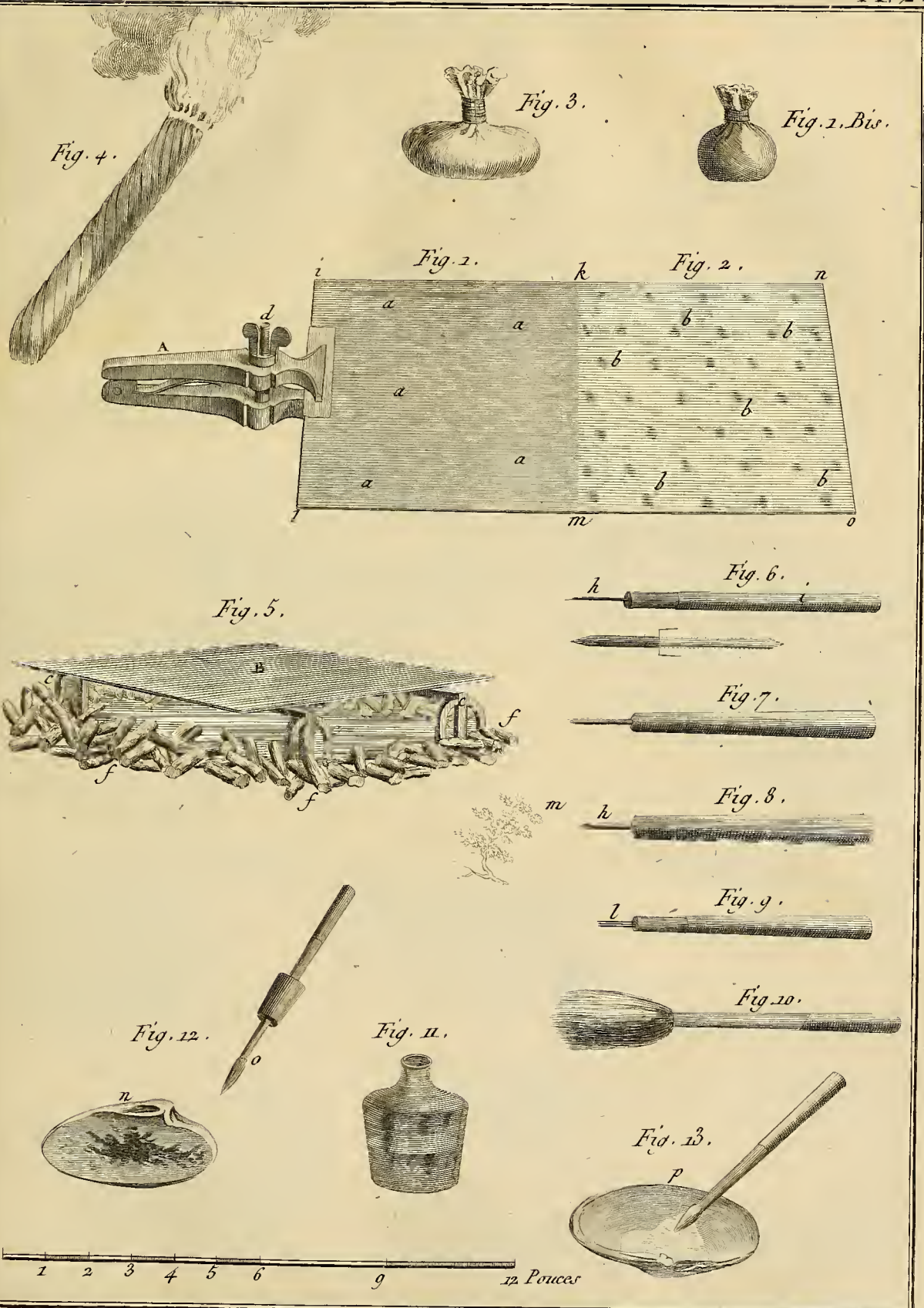


Fig. 3.



Fig. 2.



Fig. 1.

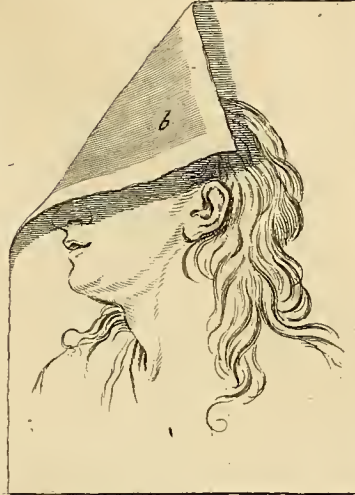


Fig. 5.

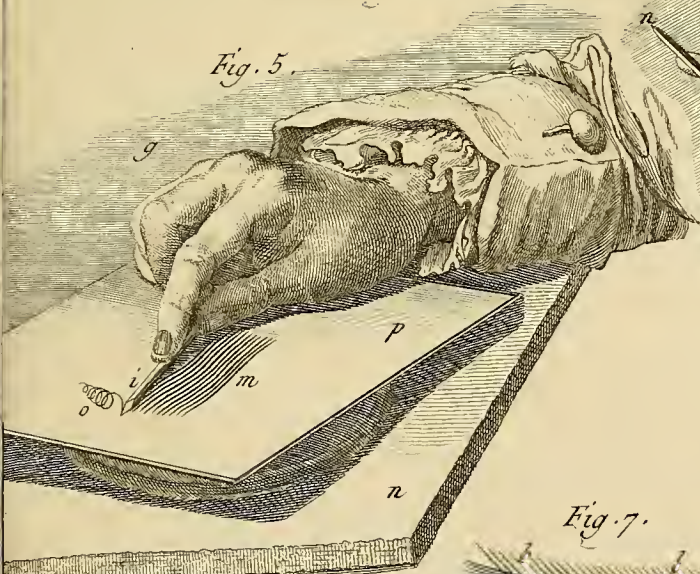


Fig. 4.

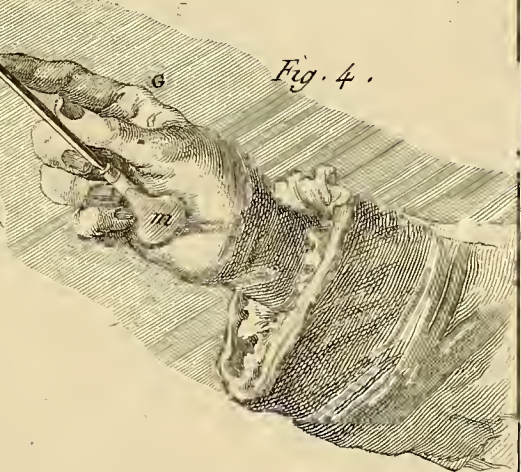


Fig. 7.

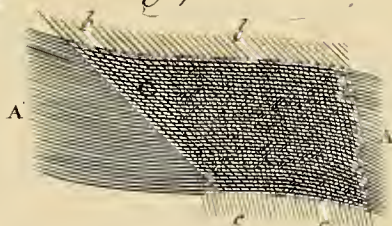


Fig. 8.

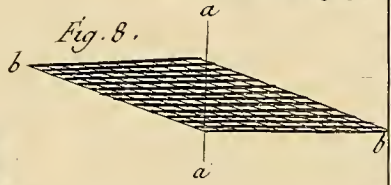


Fig. 6.

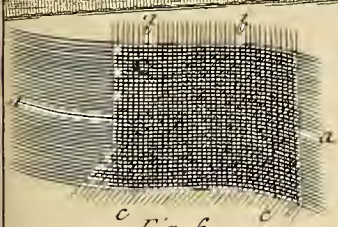


Fig. n.



Fig. 10.

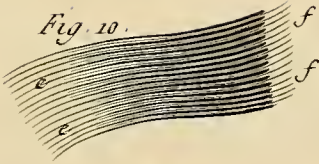


Fig. 9.

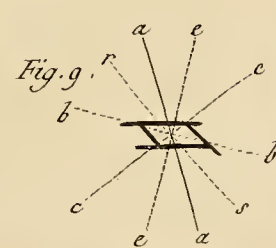


Fig. 12.

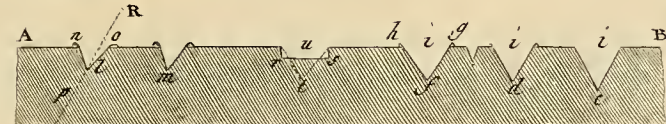


Fig. 13.



Fig. 1.



Fig. 3.



Fig. 2.



Fig. 4.

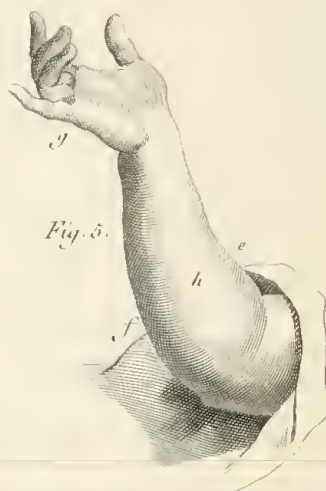
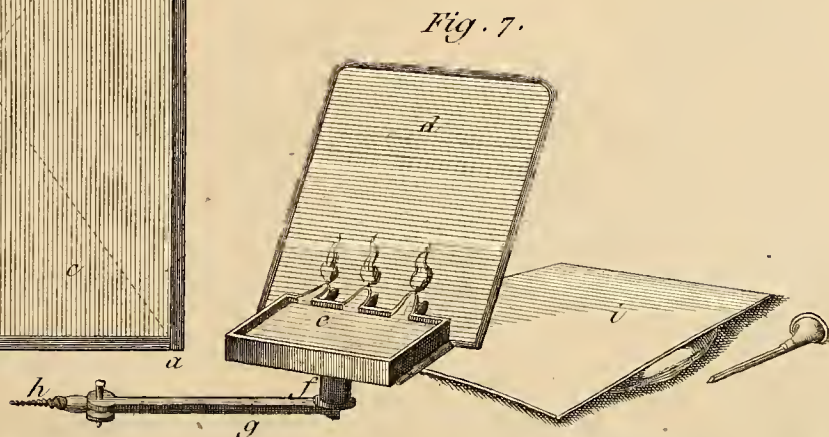
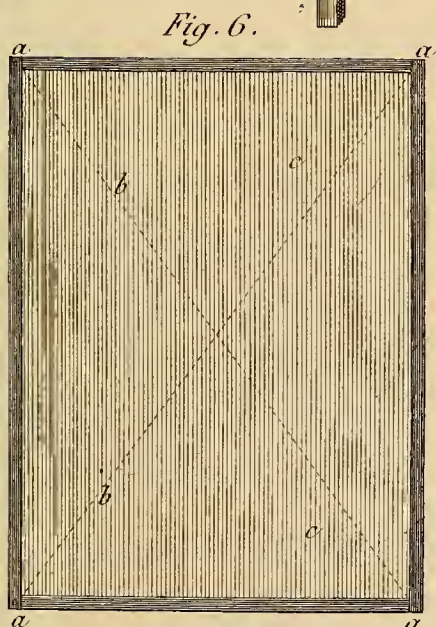
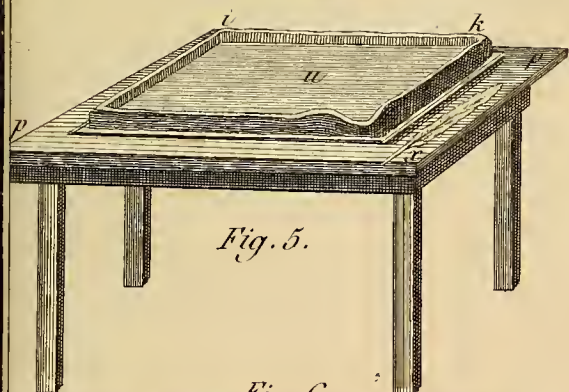
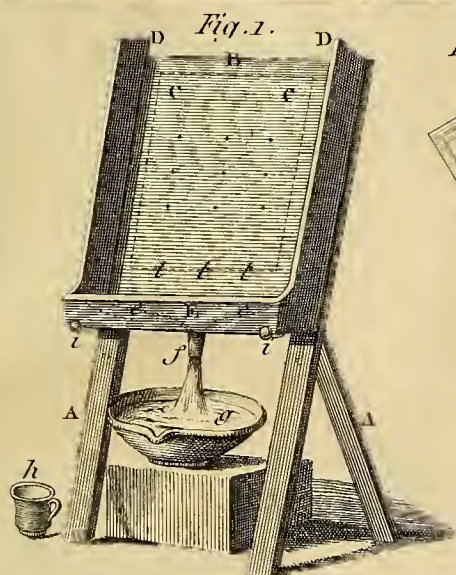


Fig. 5.



Fig. 6.



Gravure Maniere de faire mordre a l'eau-forte.

Desève direct.

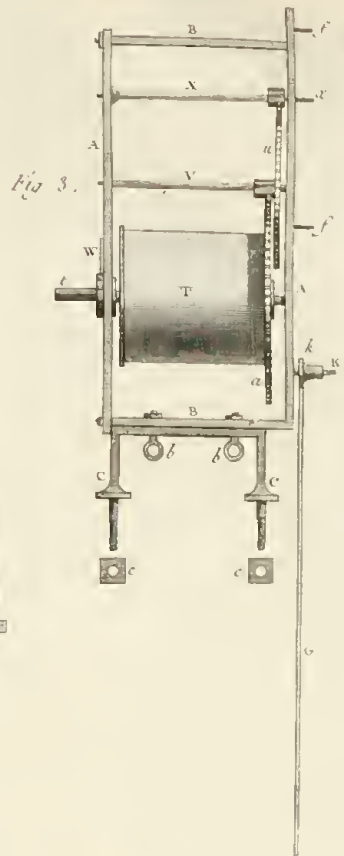
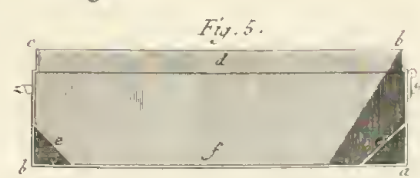
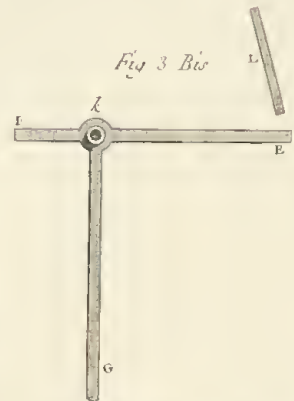
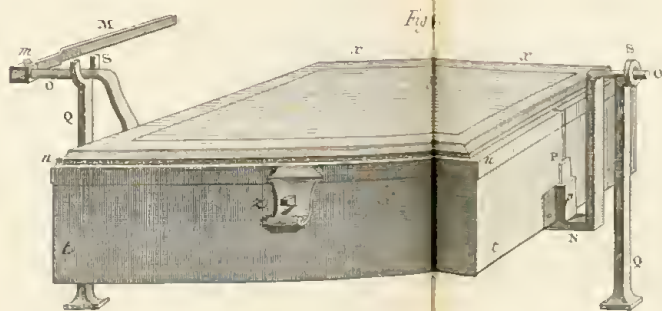
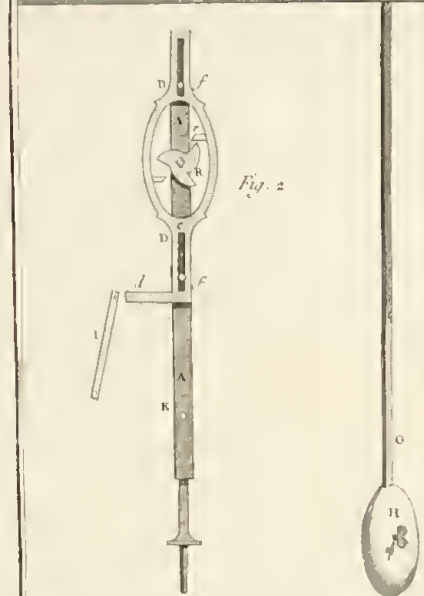
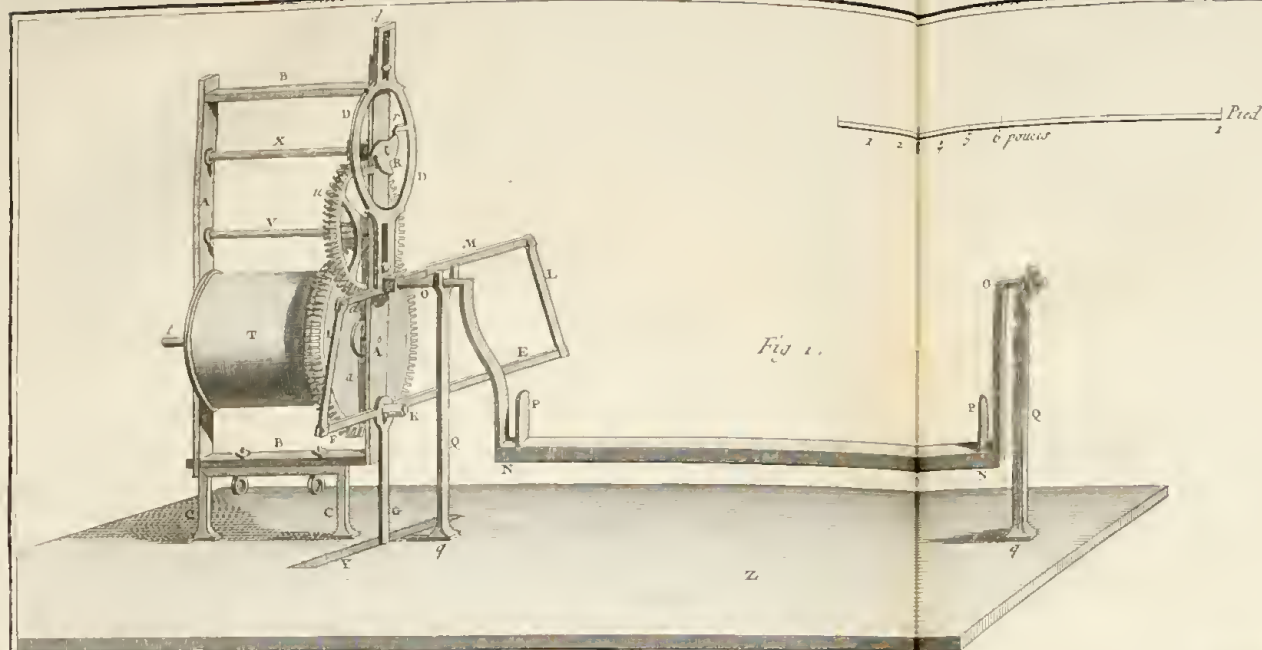


Fig. 1.

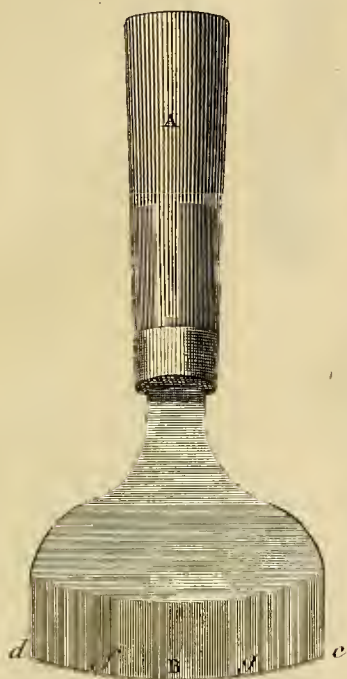


Fig. 3.



Fig. 2.

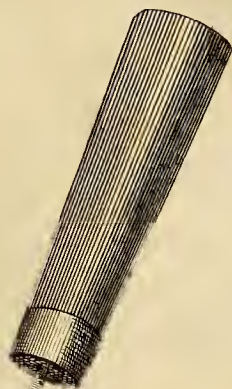


Fig. 4.



Fig. 5.



Fig. 8.



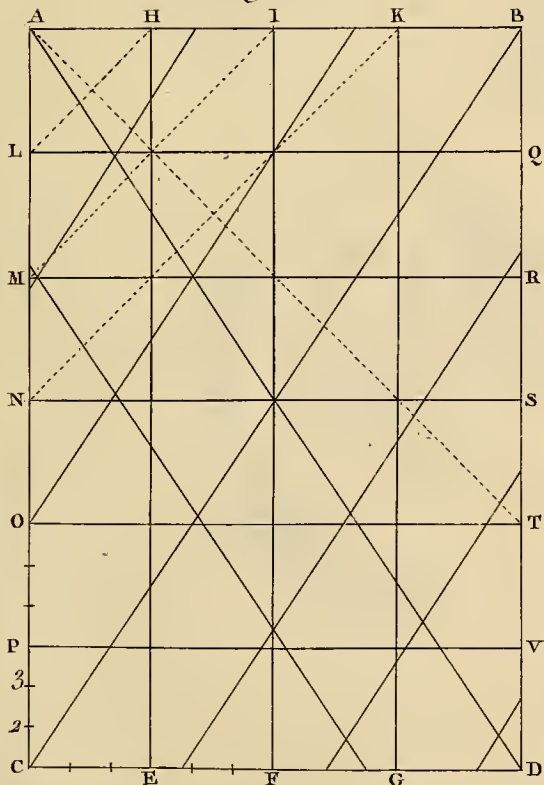
Fig. 6.



Fig. 7.



Fig. 000.



seconde Fig. 000.

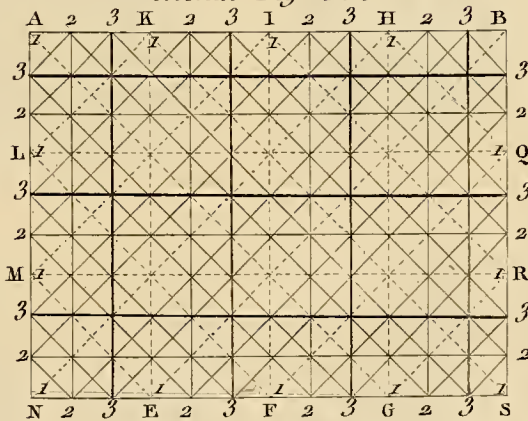
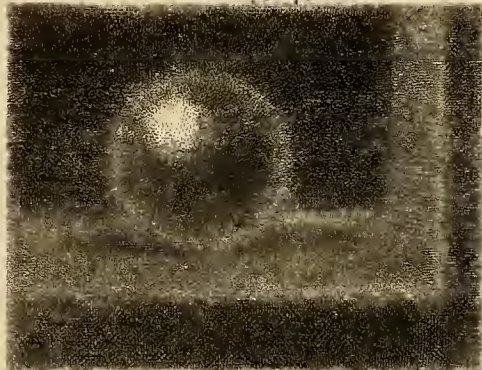
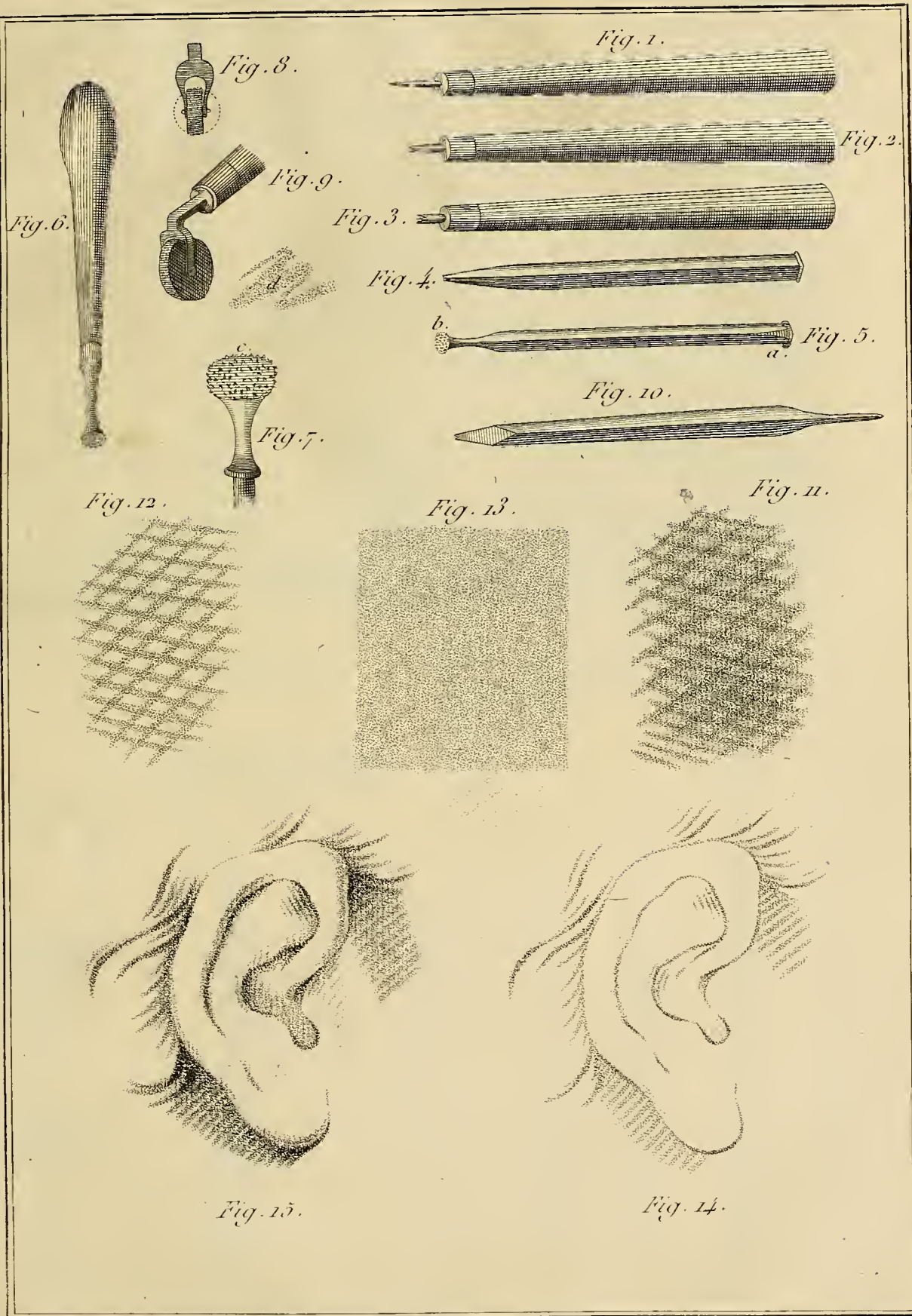


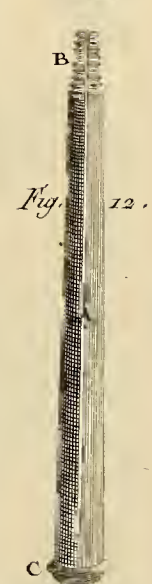
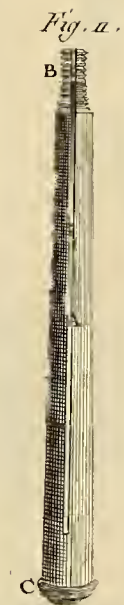
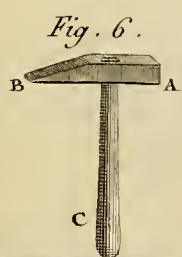
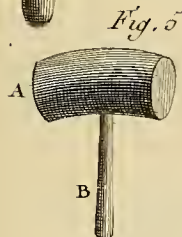
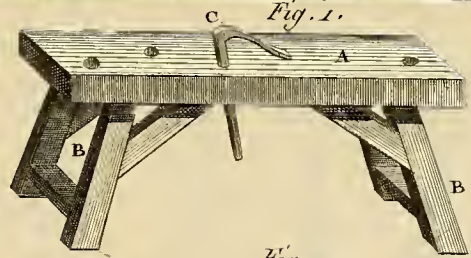
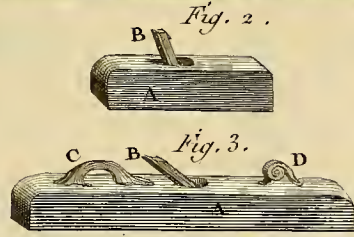
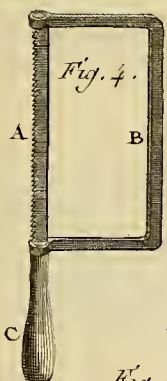
Fig. 9.





Gravure en Maniere de Crayon.

Deseve del. et sculp.



Gravure en Bois, Outils.

Desève Dirait.

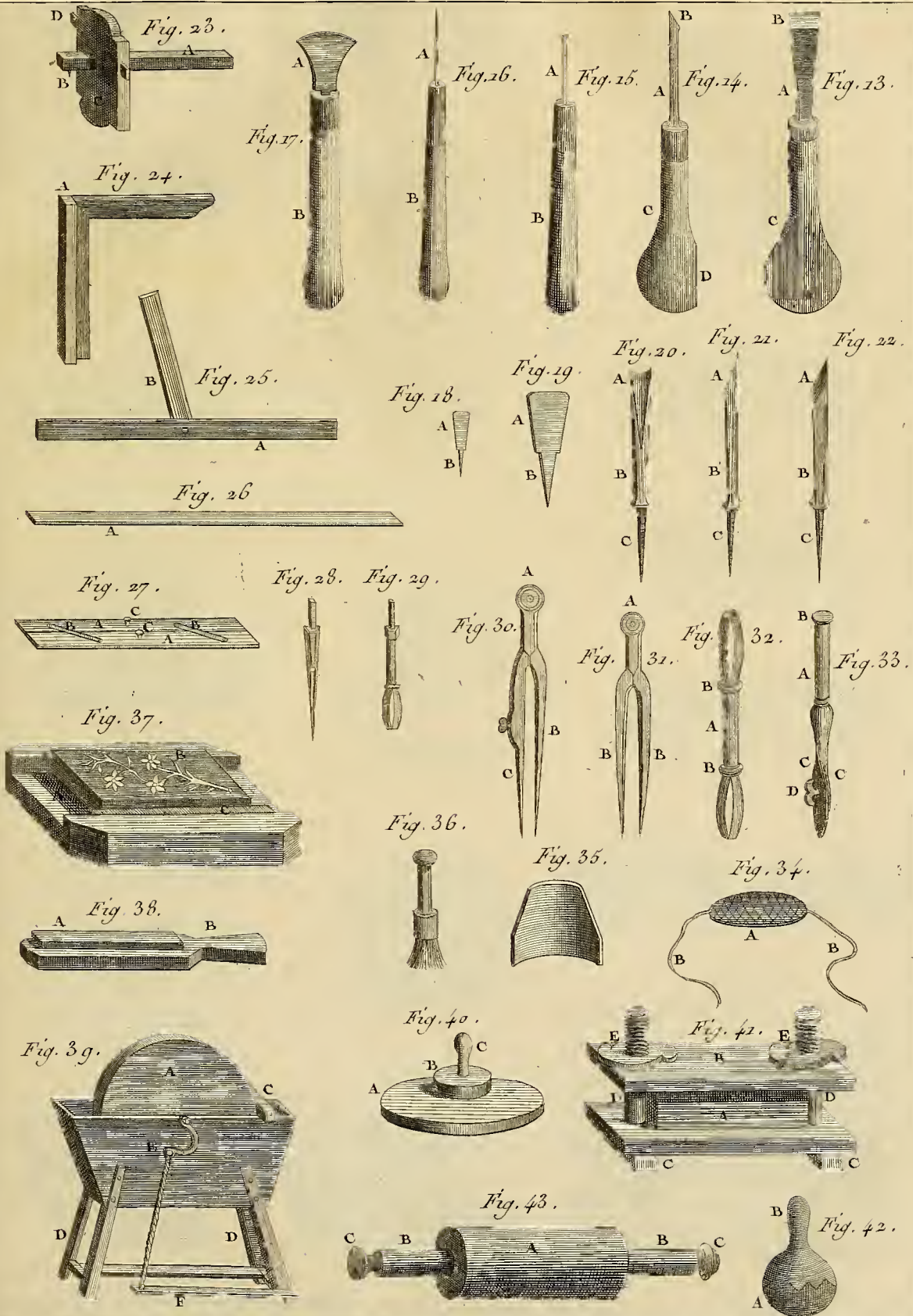


Fig. 44.

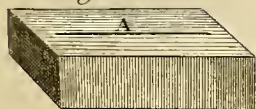


Fig. 46.

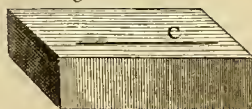


Fig. 48.

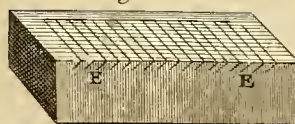


Fig. 45.



Fig. 47.



Fig. 49.

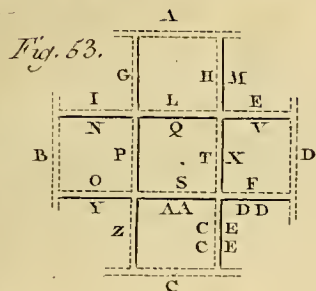


Fig. 52.

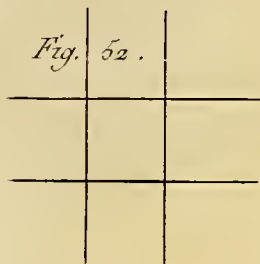


Fig. 50.

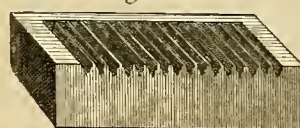


Fig. 51.

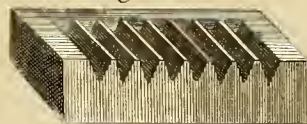


Fig. 54.

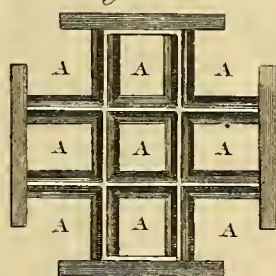


Fig. 55.



Fig. 56.



Fig. 60.

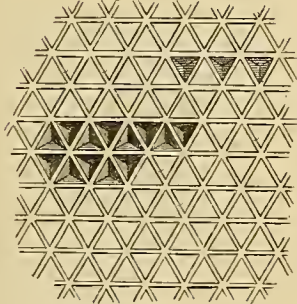


Fig. 59.

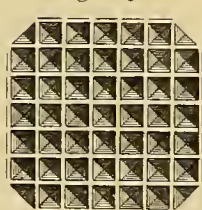


Fig. 56.



Fig. 57.



Fig. 63.

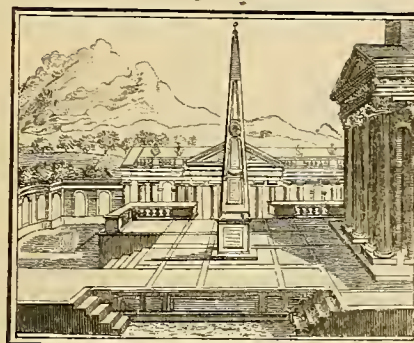


Fig. 61.

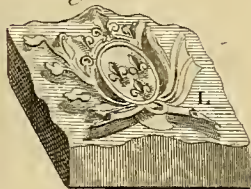


Fig. 62.

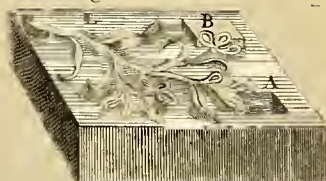




Fig. 1.



Fig. 2.

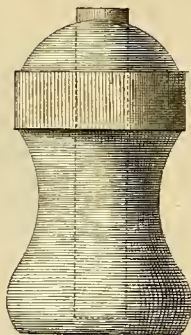


Fig. 4.

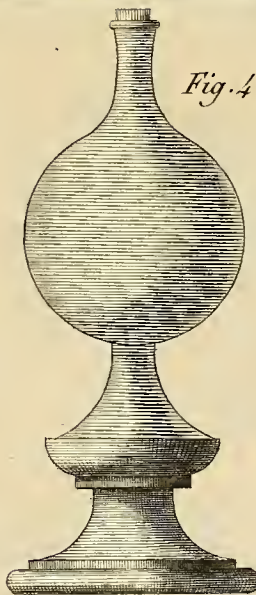


Fig. 5.



Fig. 6.

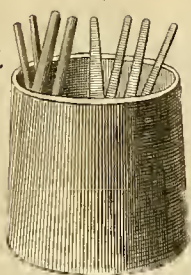


Fig. 3.



Fig. 7.



Fig. 9.



Fig. 8.

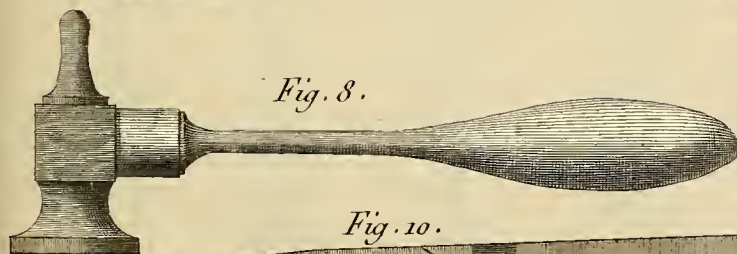


Fig. 10.



Fig. 11.



Gravure, en Cachet.

Deseve Diravit.

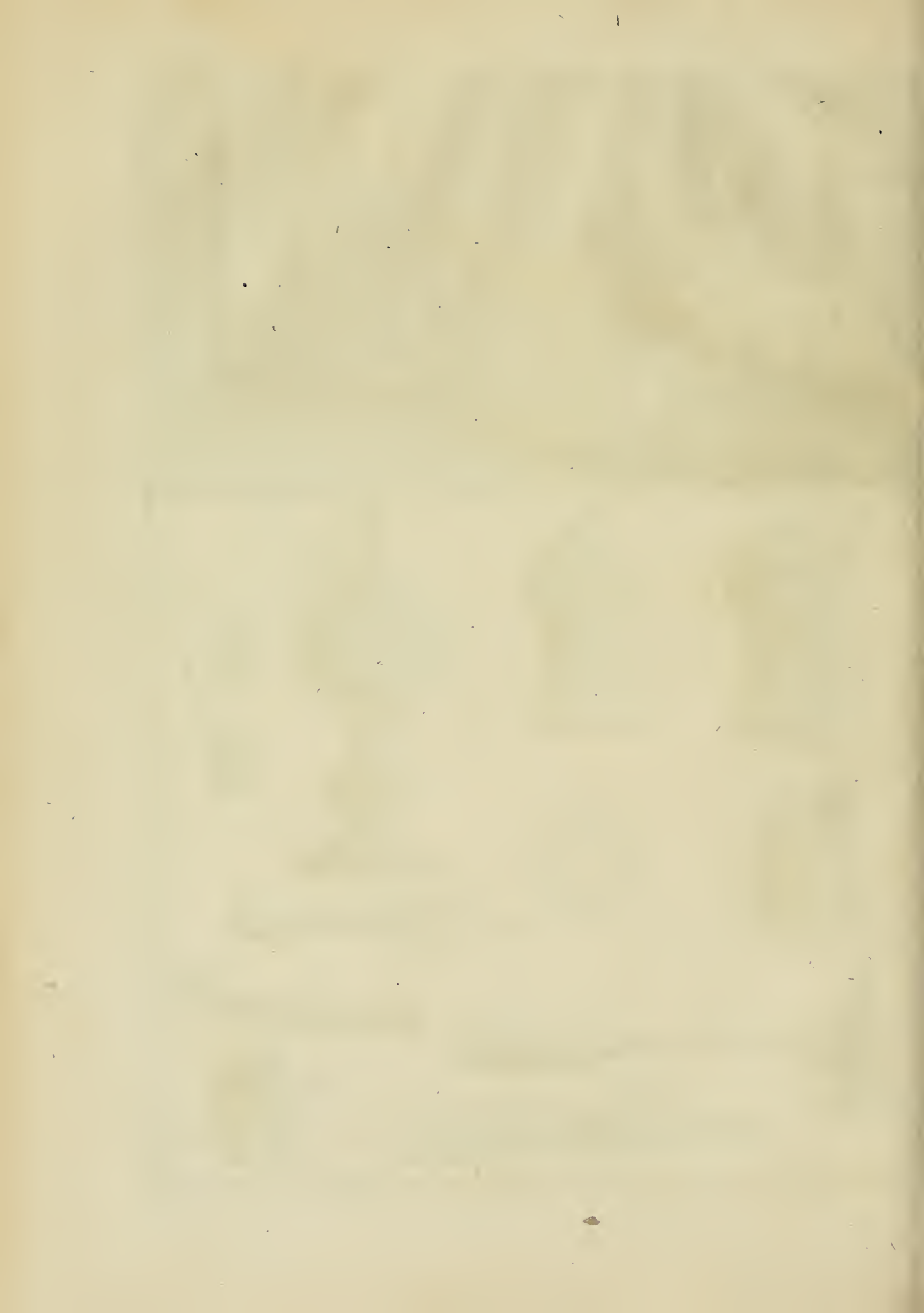


Fig. 1.

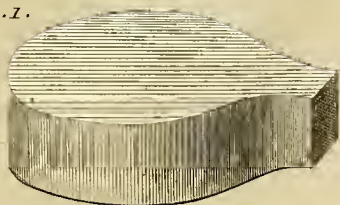


Fig. 2.

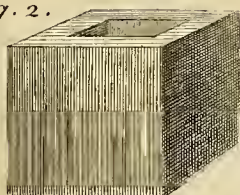


Fig. 3.

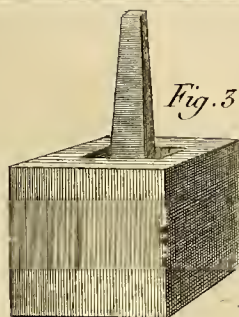


Fig. 6.

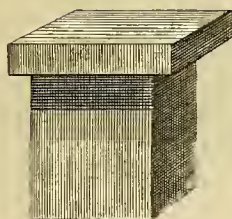


Fig. 5.

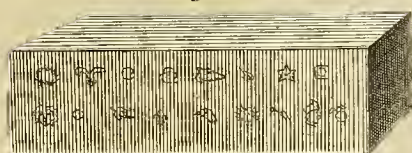


Fig. 4.

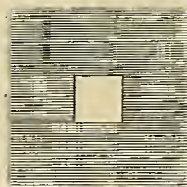


Fig. 7.



Fig. 8.

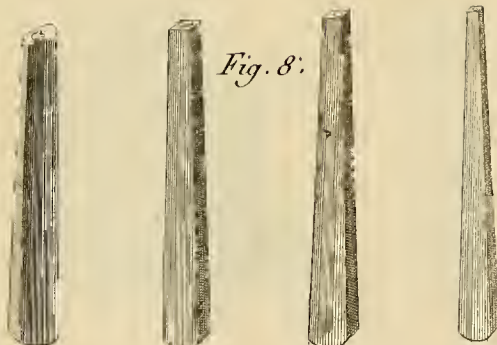


Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.



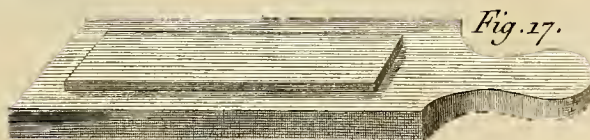
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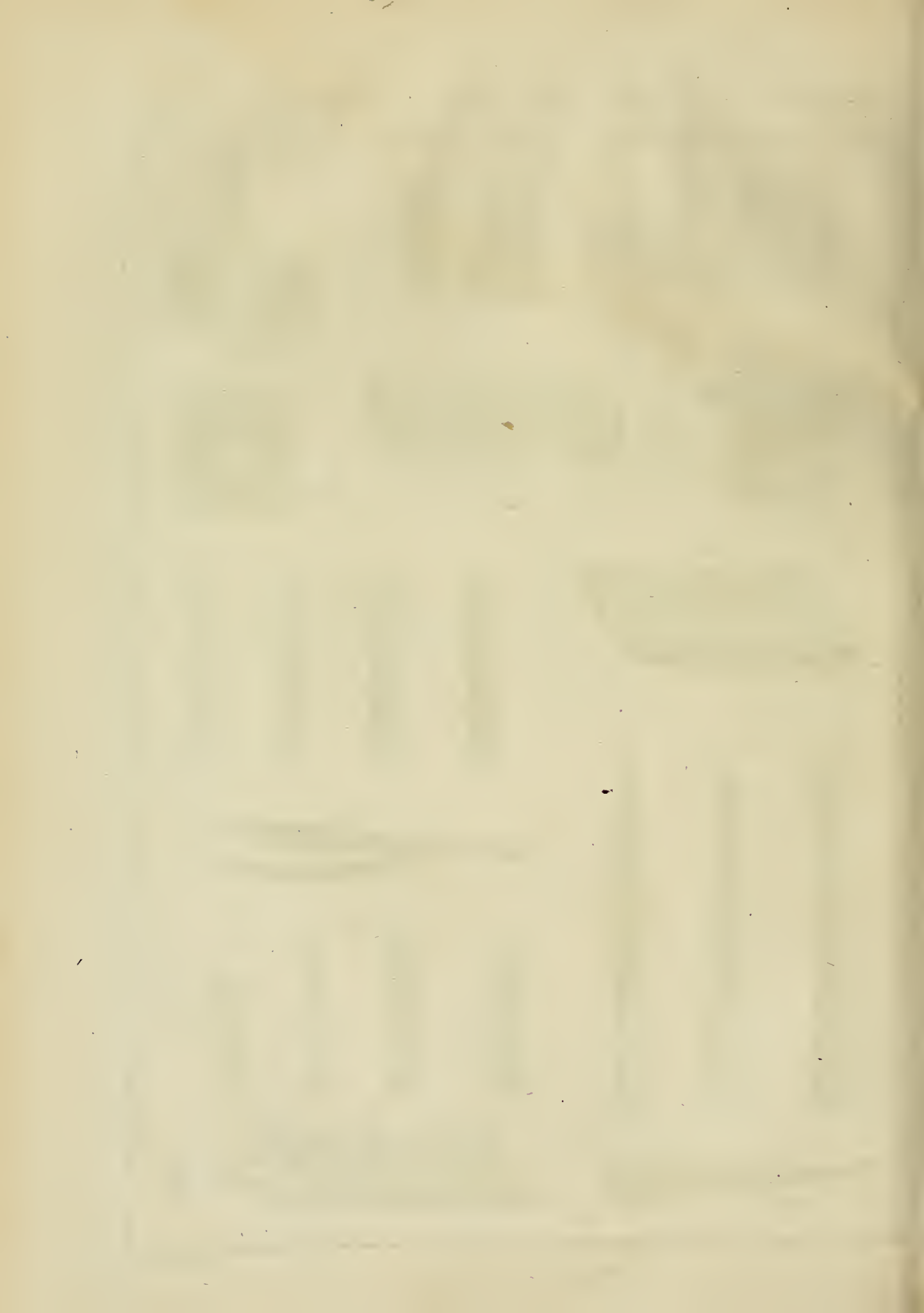


Fig. 16.



Fig. 17.





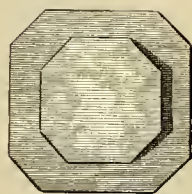
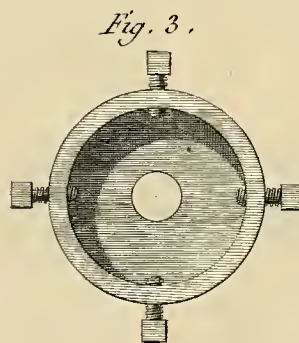
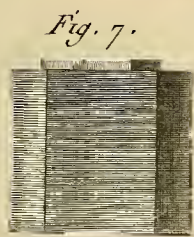
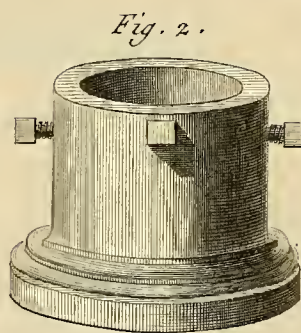
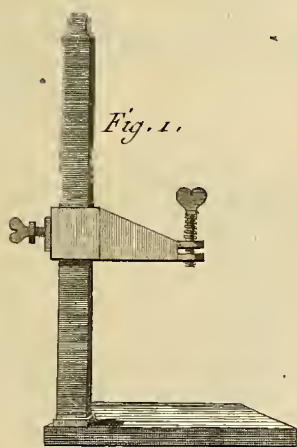


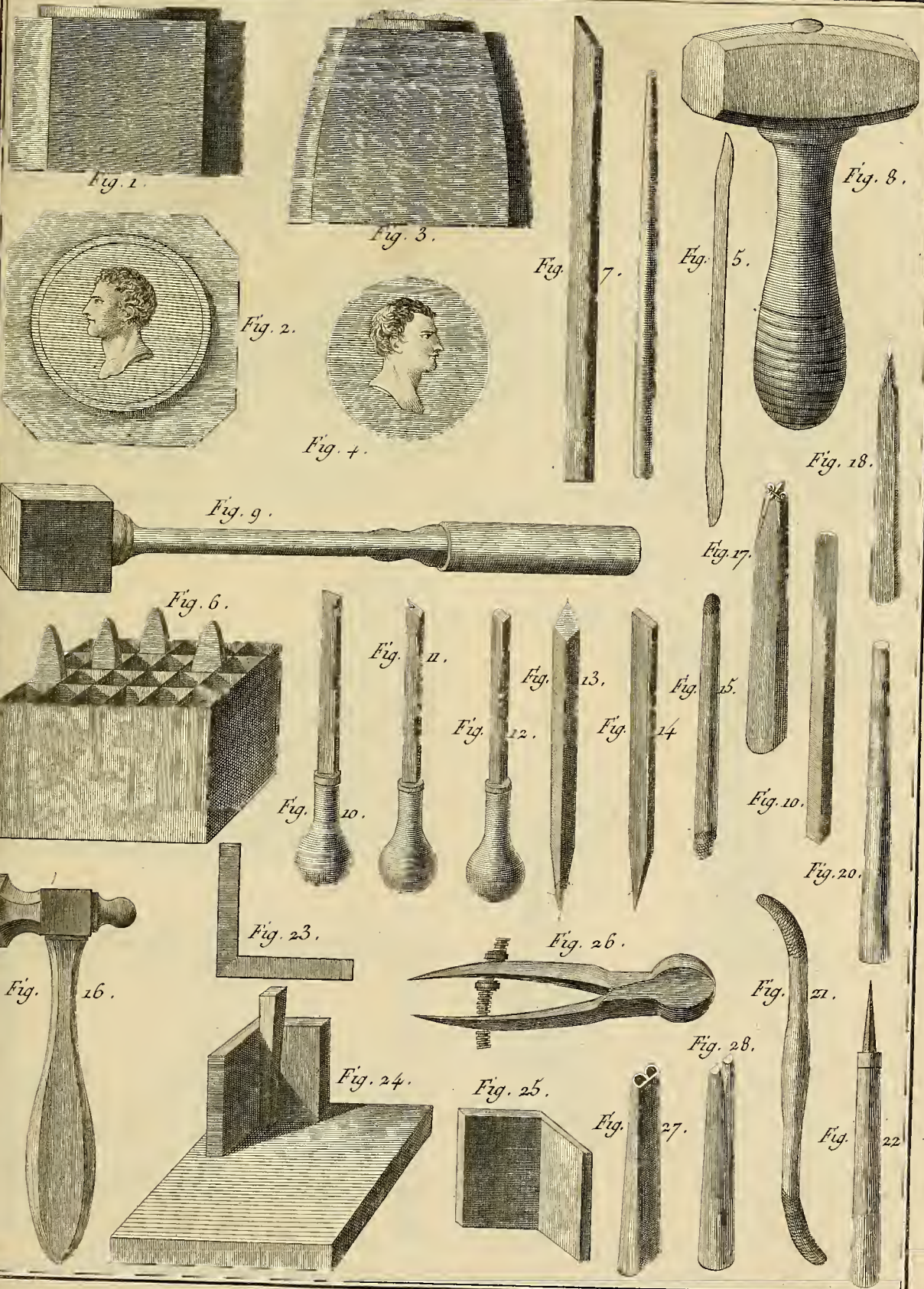
Fig. 8.



Fig. 9.



Fig. 10.



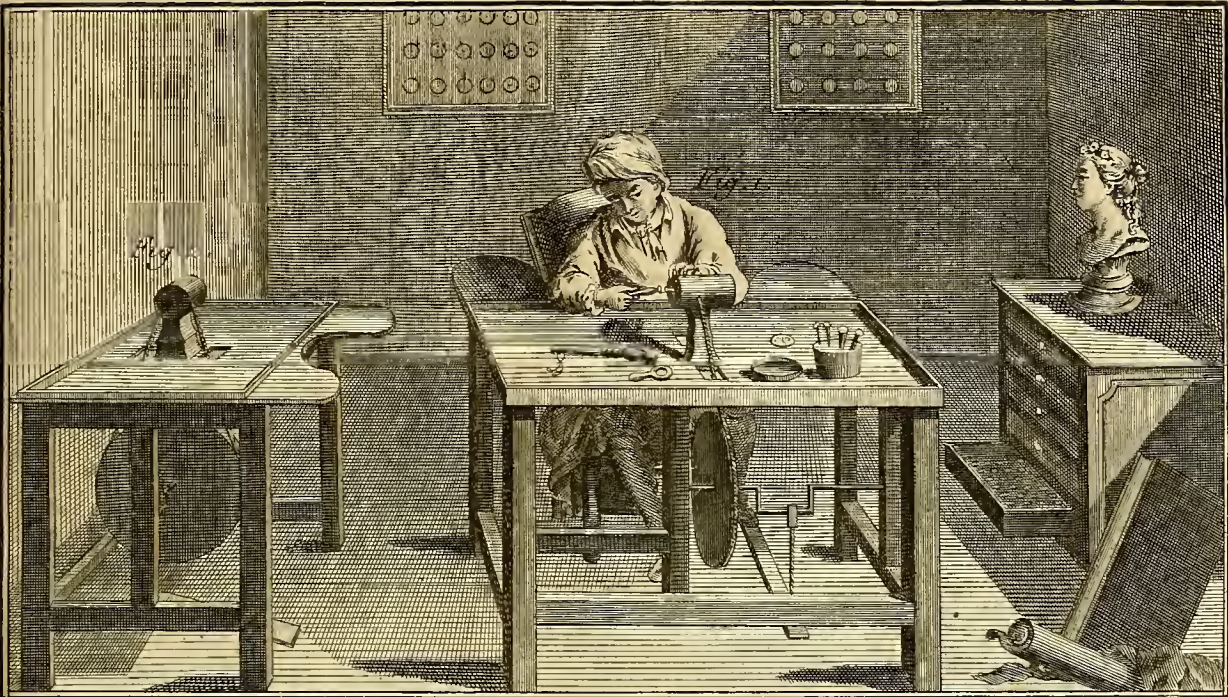


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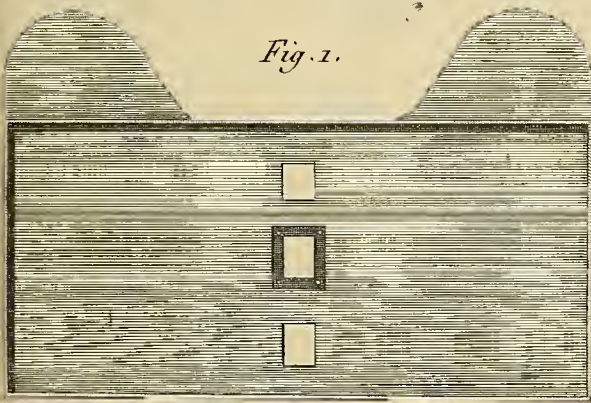


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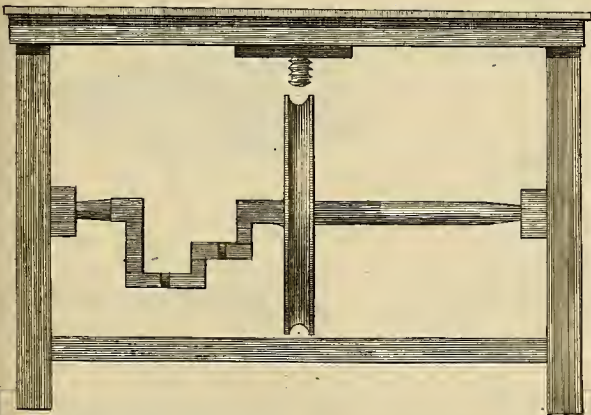


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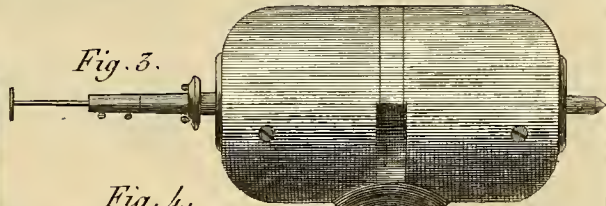


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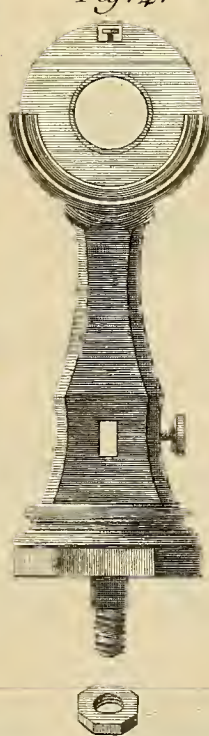
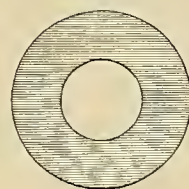
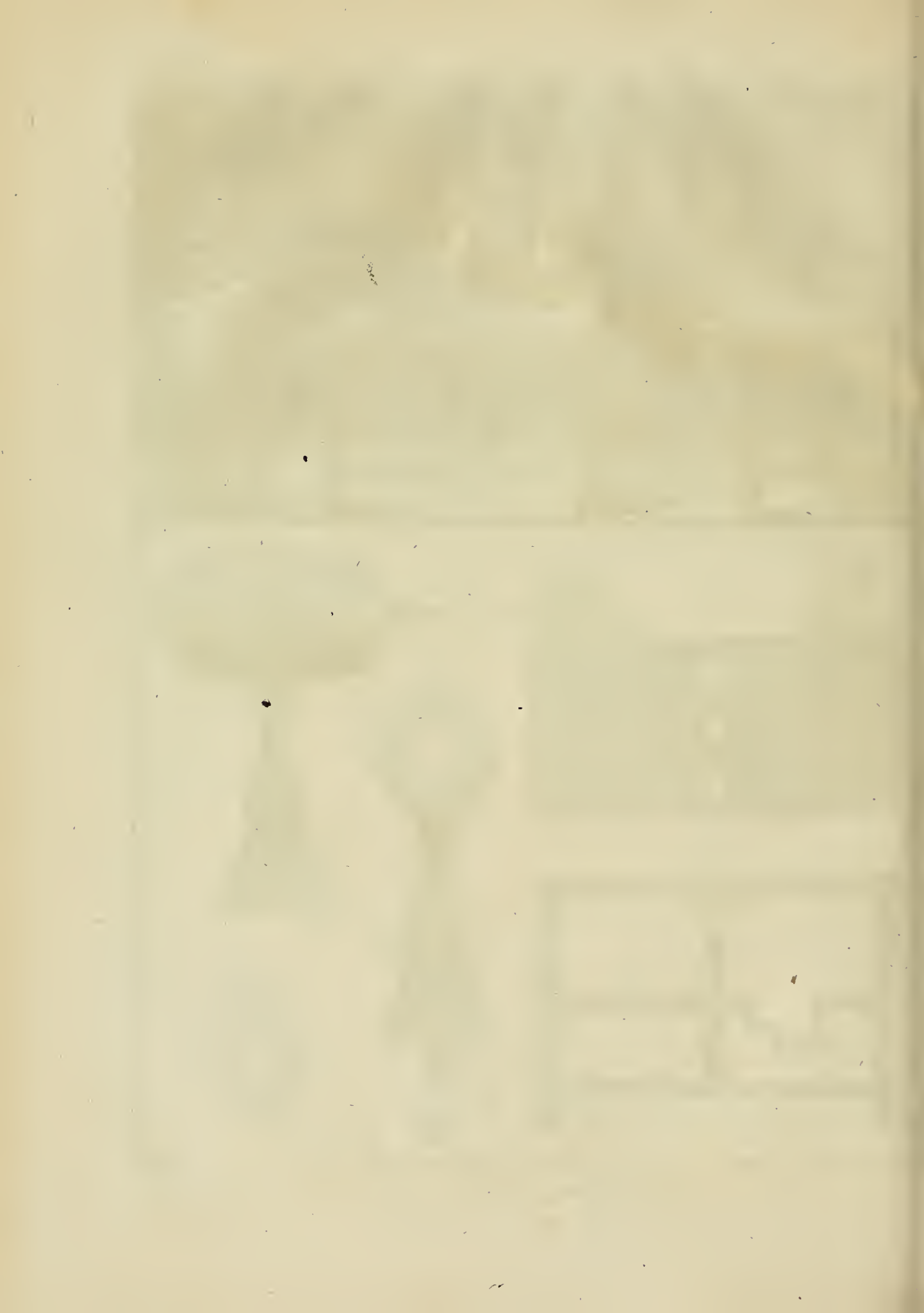
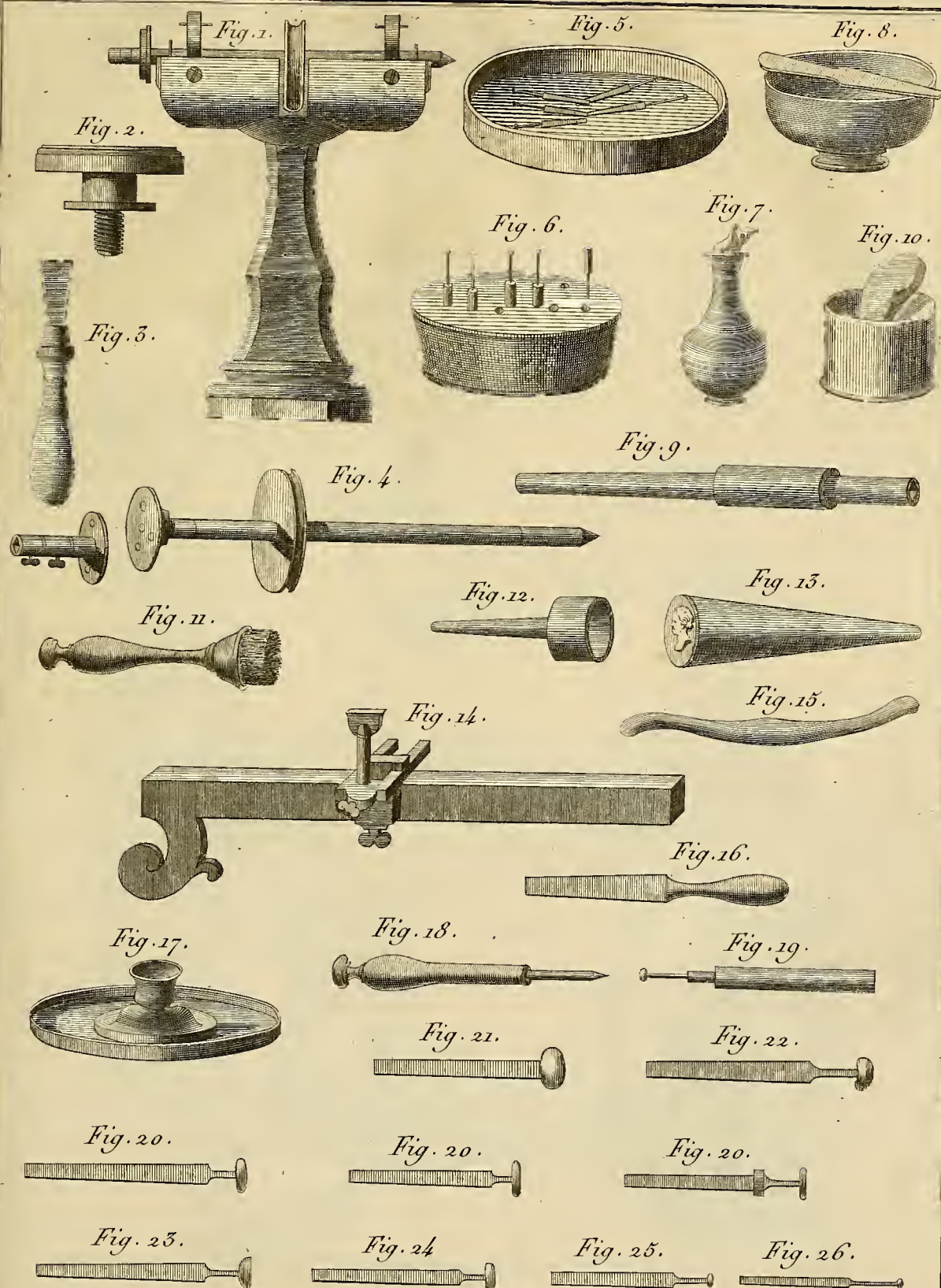
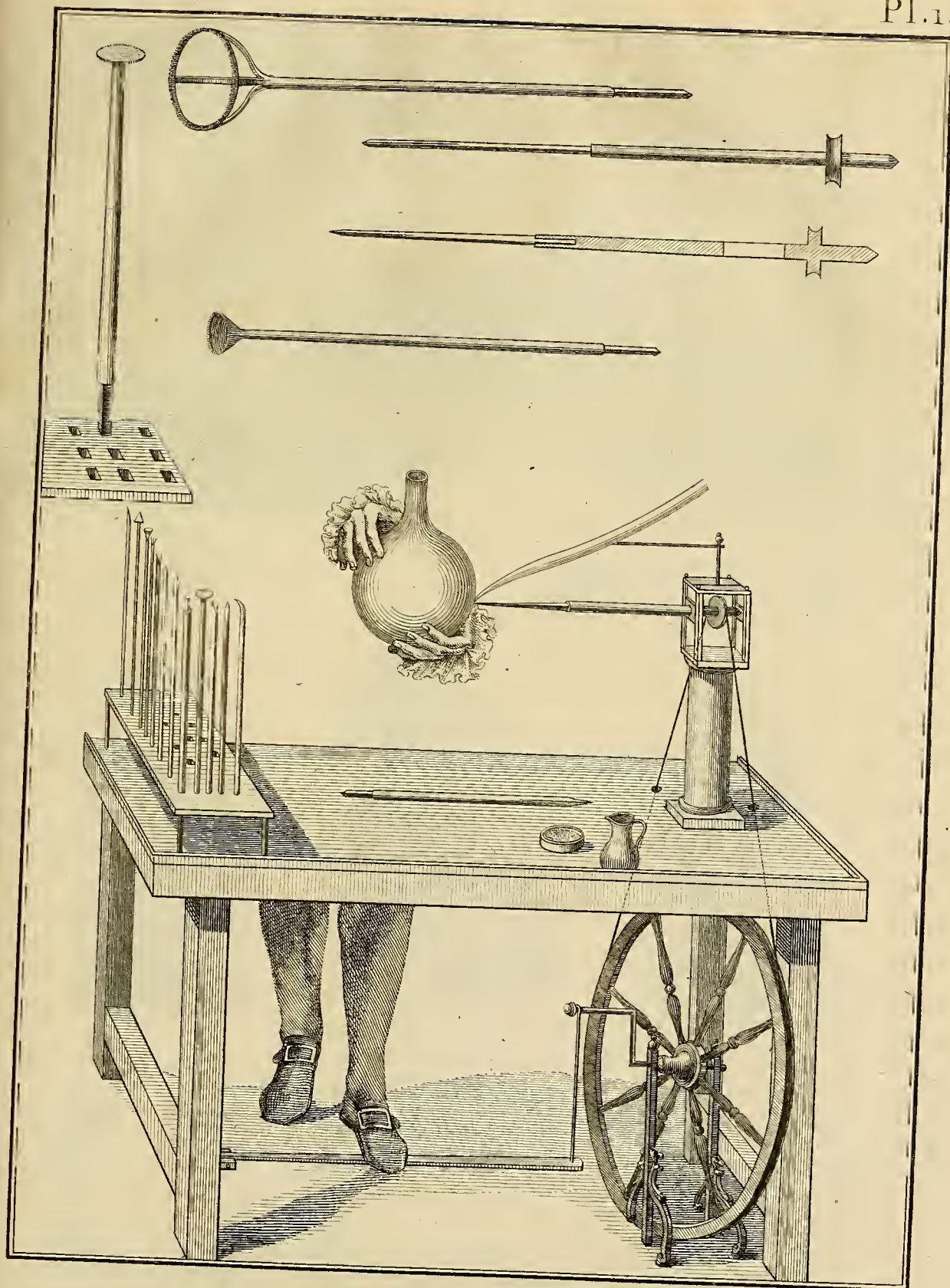


Fig. 5.









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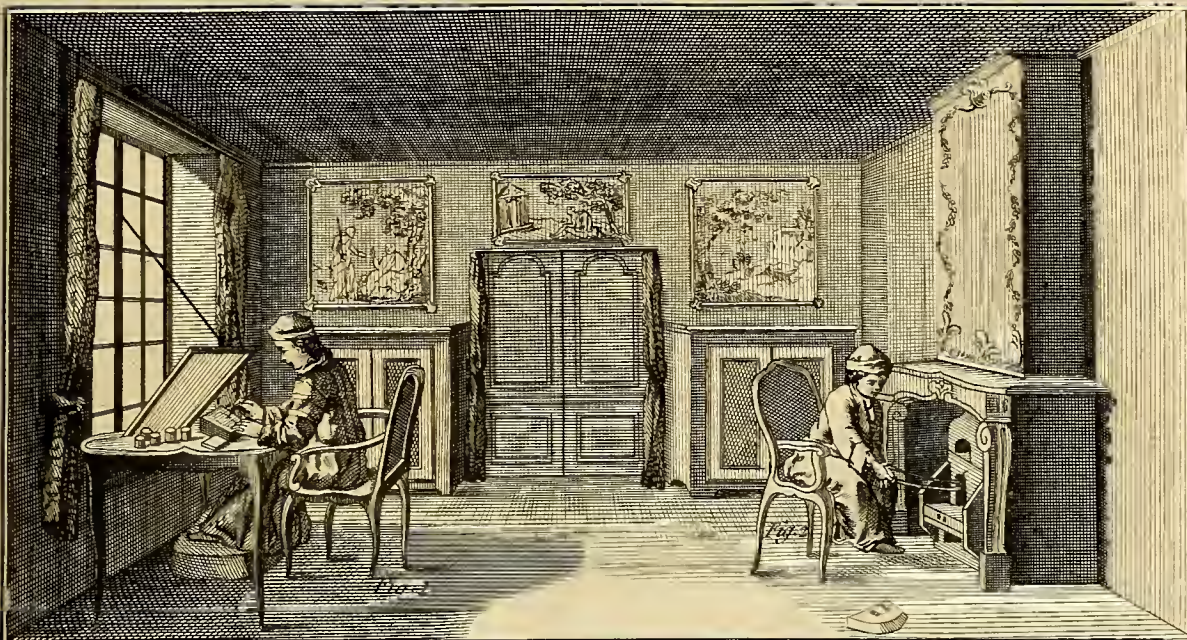


Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

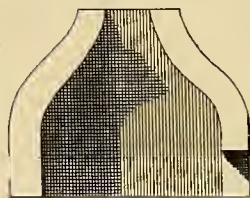


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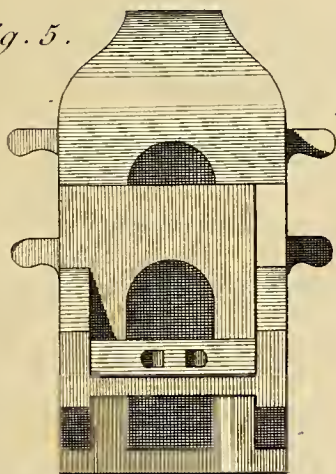


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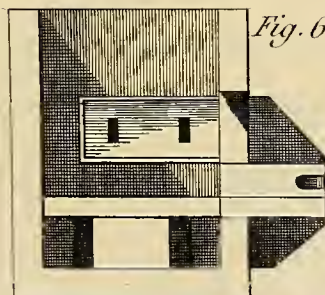


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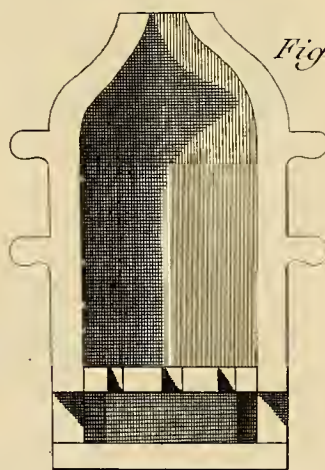


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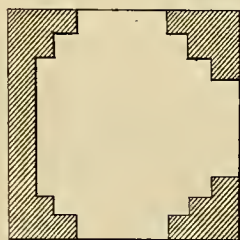


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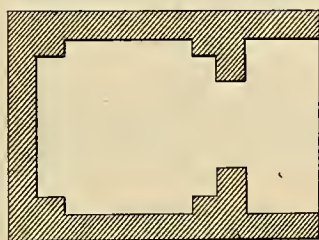


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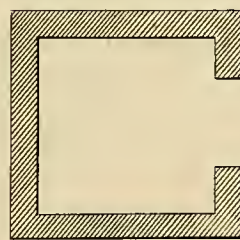


Fig. 14.



Fig. 13.



Fig. 12.



Fig. 11.

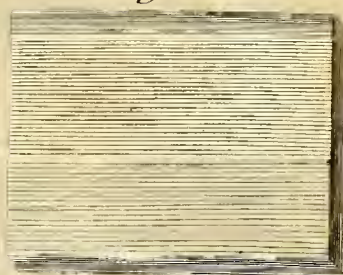


Fig. 15.



Fig. 17.

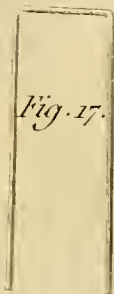


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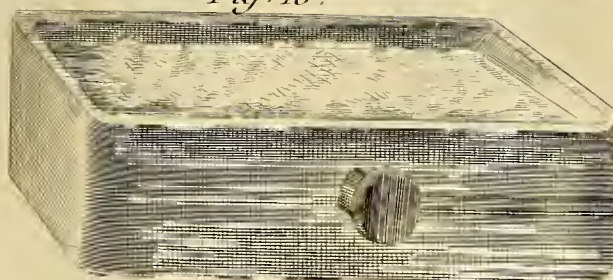


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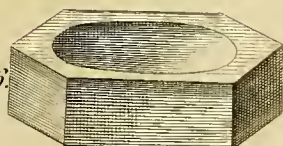


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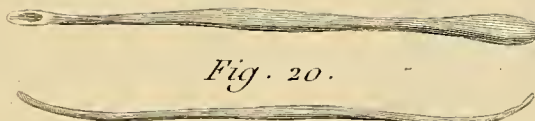


Fig. 19.



Fig. 21.

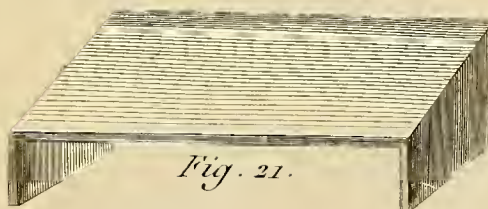


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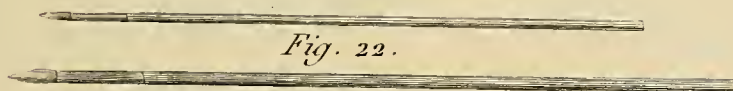


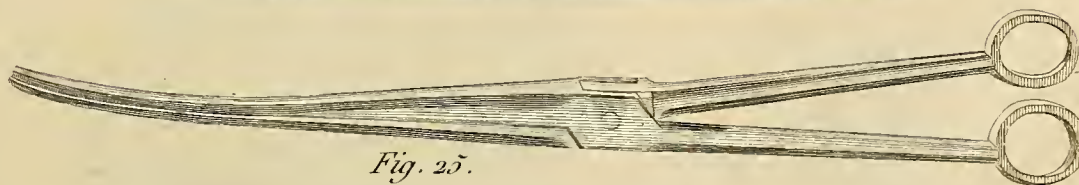
Fig. 23.



Fig. 24.



Fig. 25.



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Dessiné d'après.

Fig. 3.

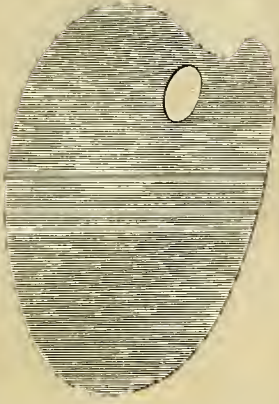


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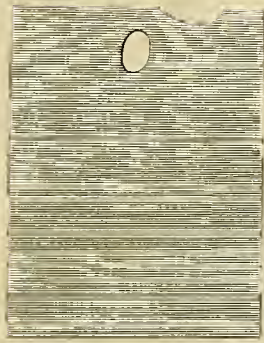


Fig. 2.



Fig. 4.



Fig. 5.



Fig. 11.

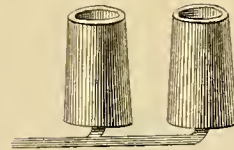


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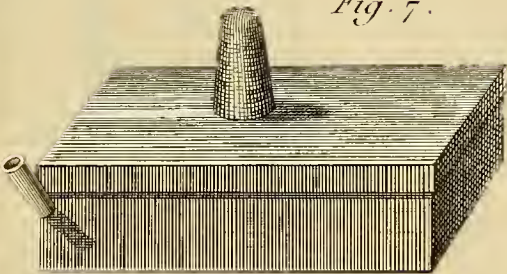


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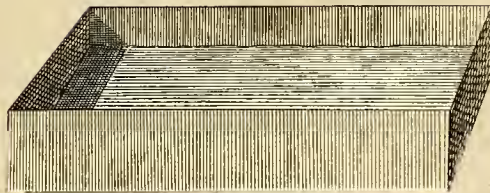


Fig. 9.



Fig. 8.

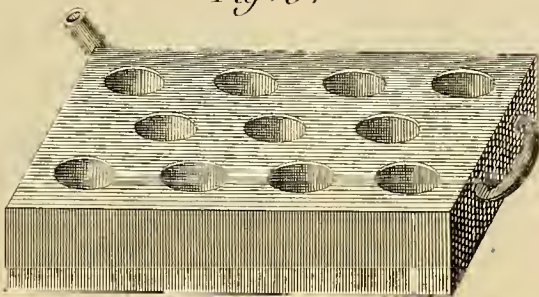


Fig. 10.





Fig. 1.

Fig. 6.

Fig. 7.

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Fig. 3.

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Fig. 5.

Fig. 8. Fig. 9.

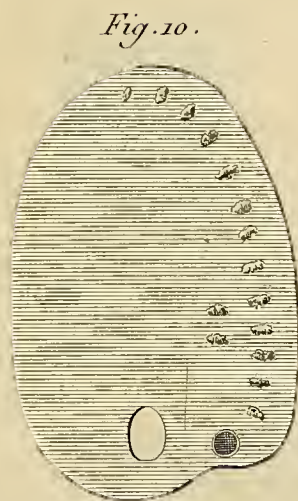


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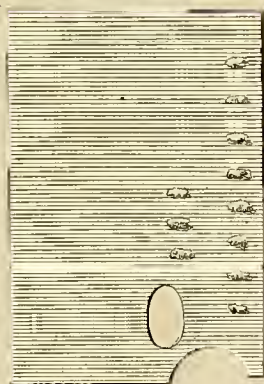


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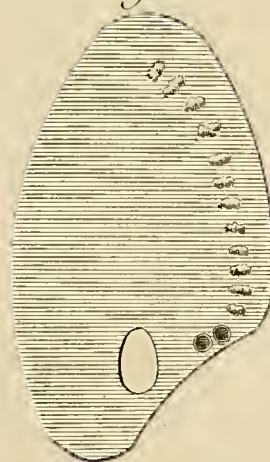


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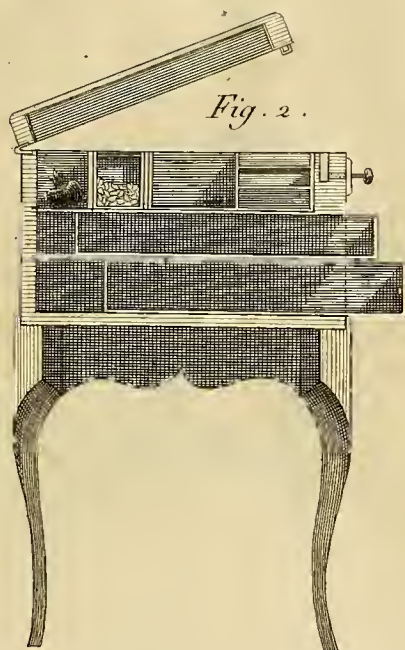


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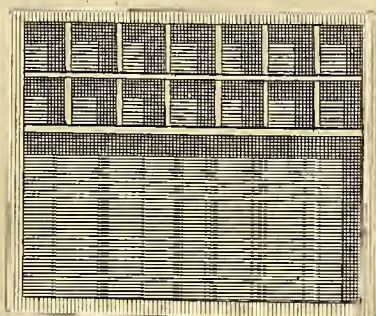


Fig. 3.



Fig. 5.

Fig. 1.

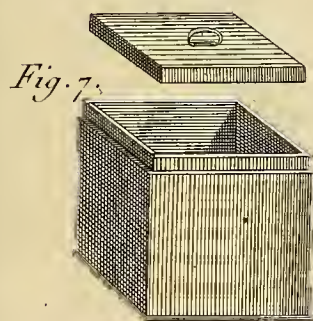
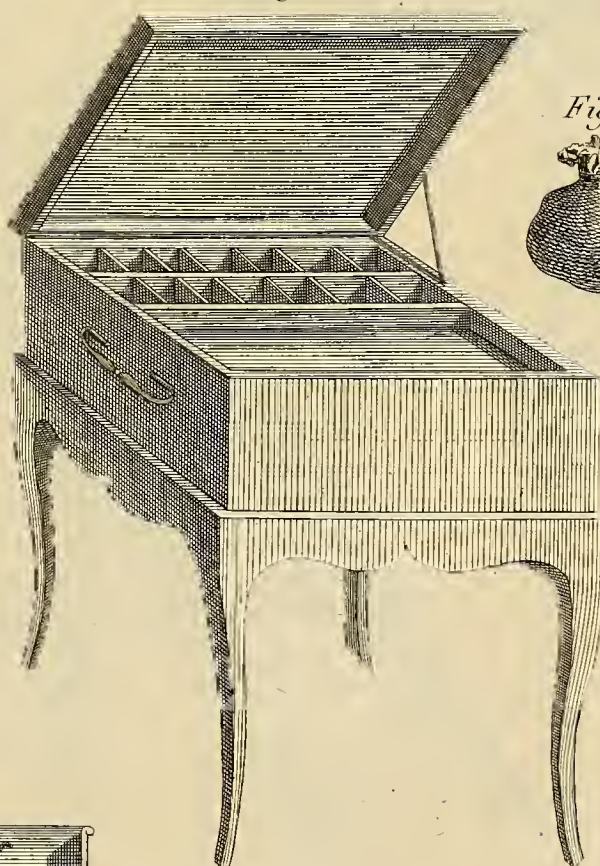


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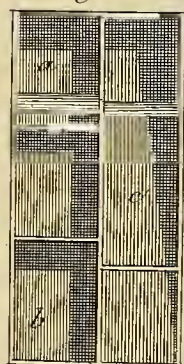
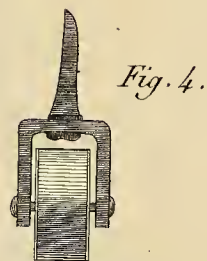
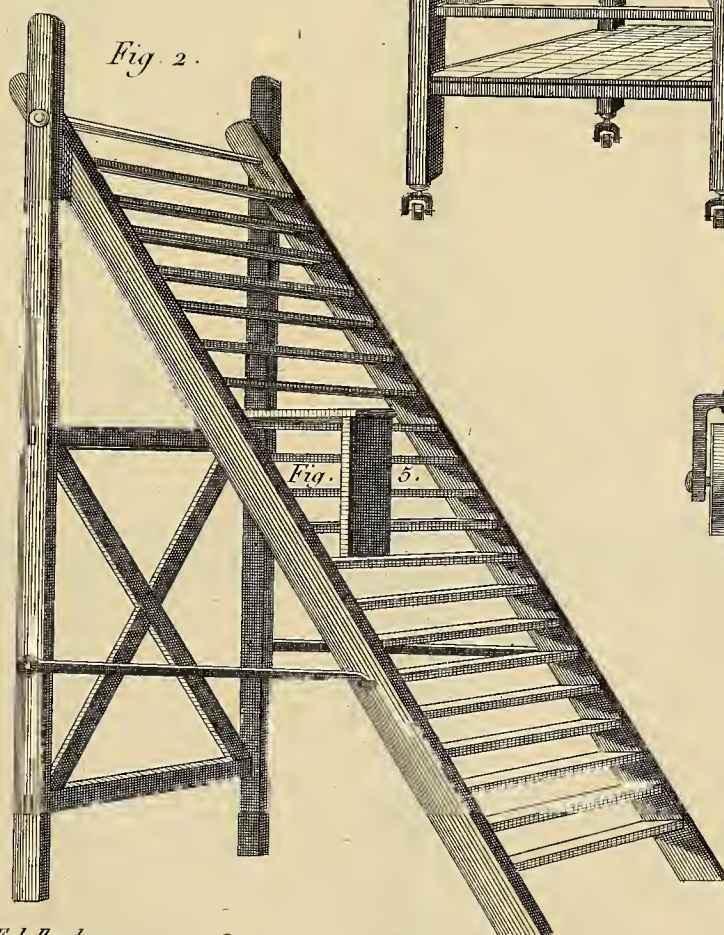
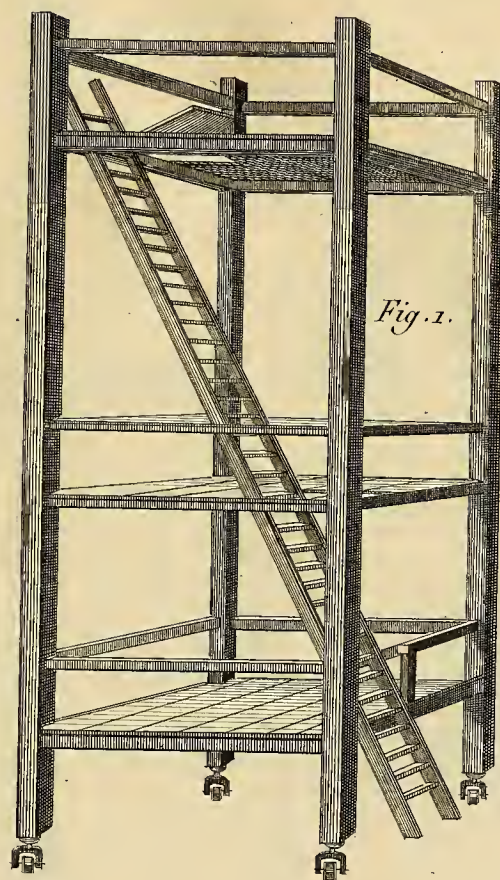
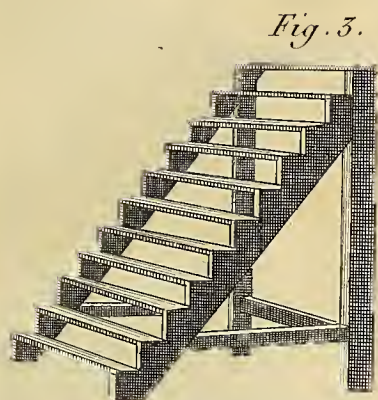


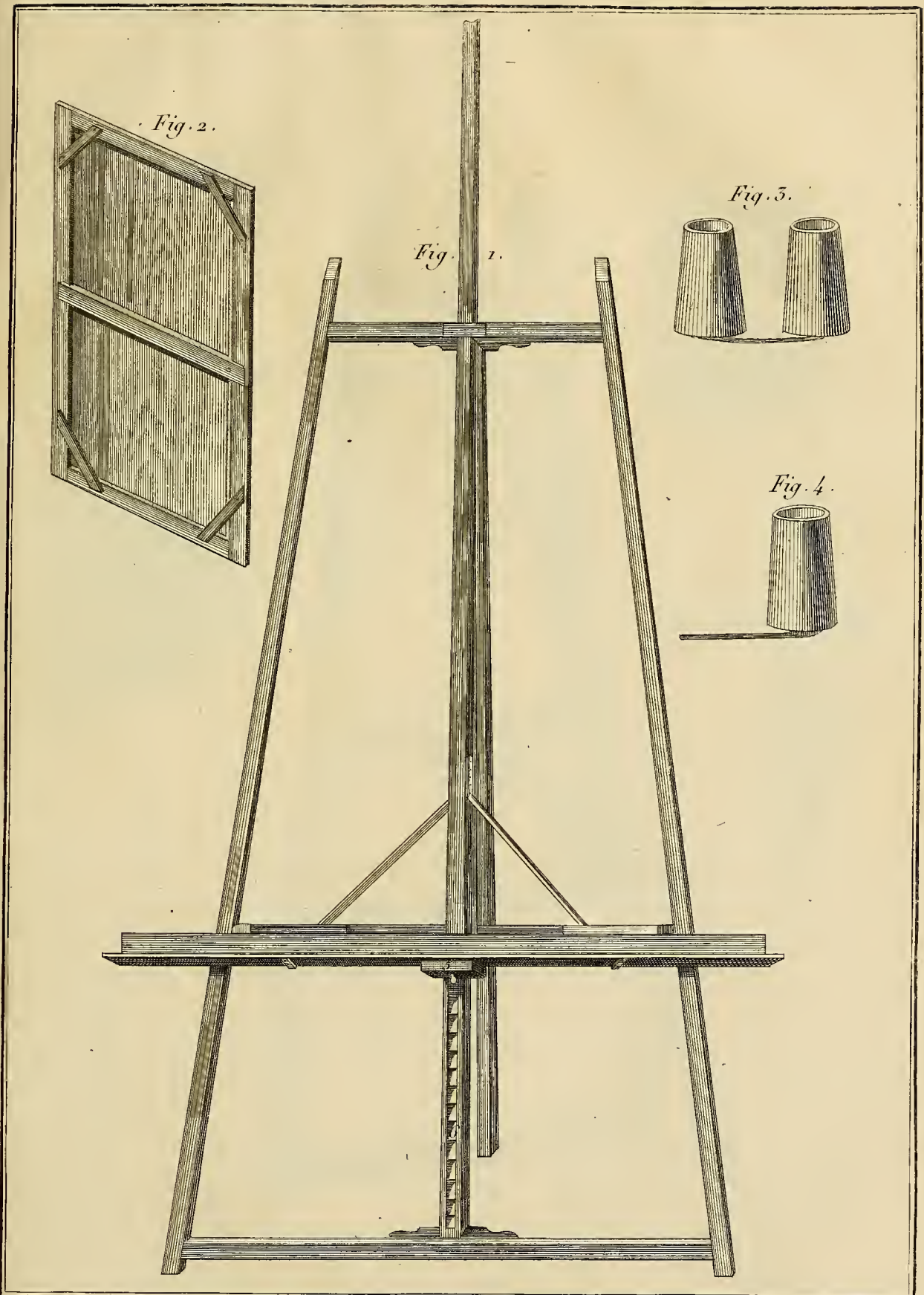
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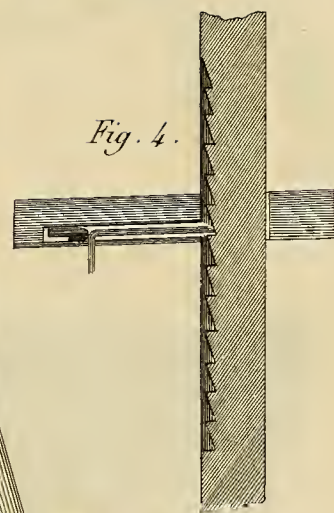
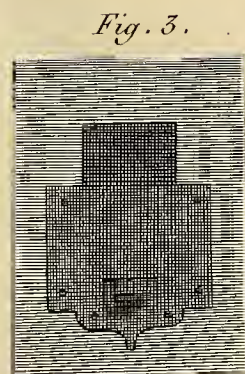
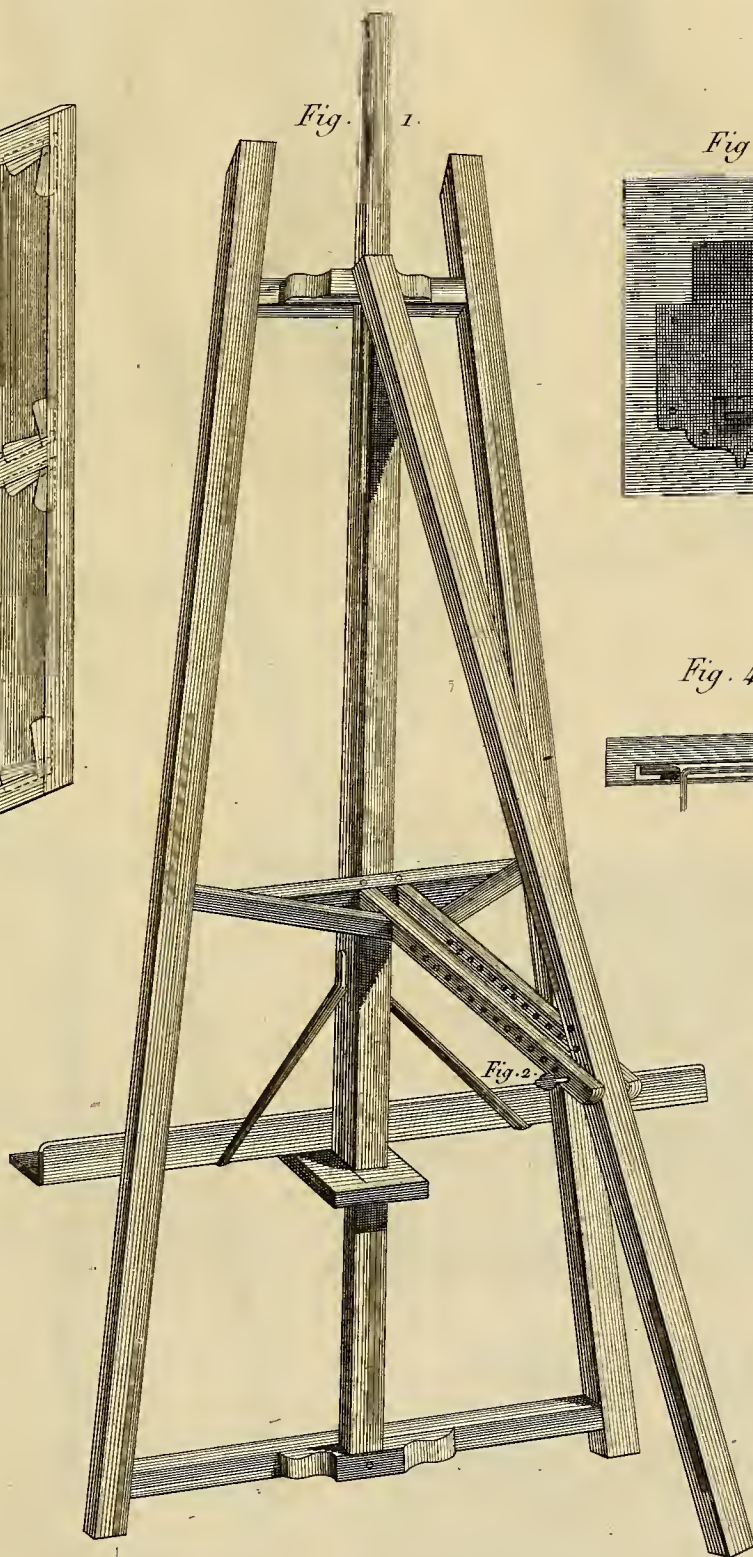
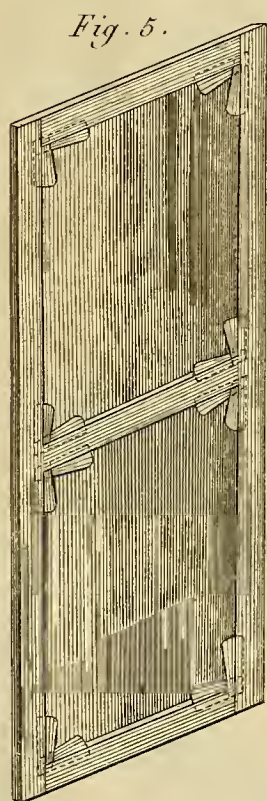


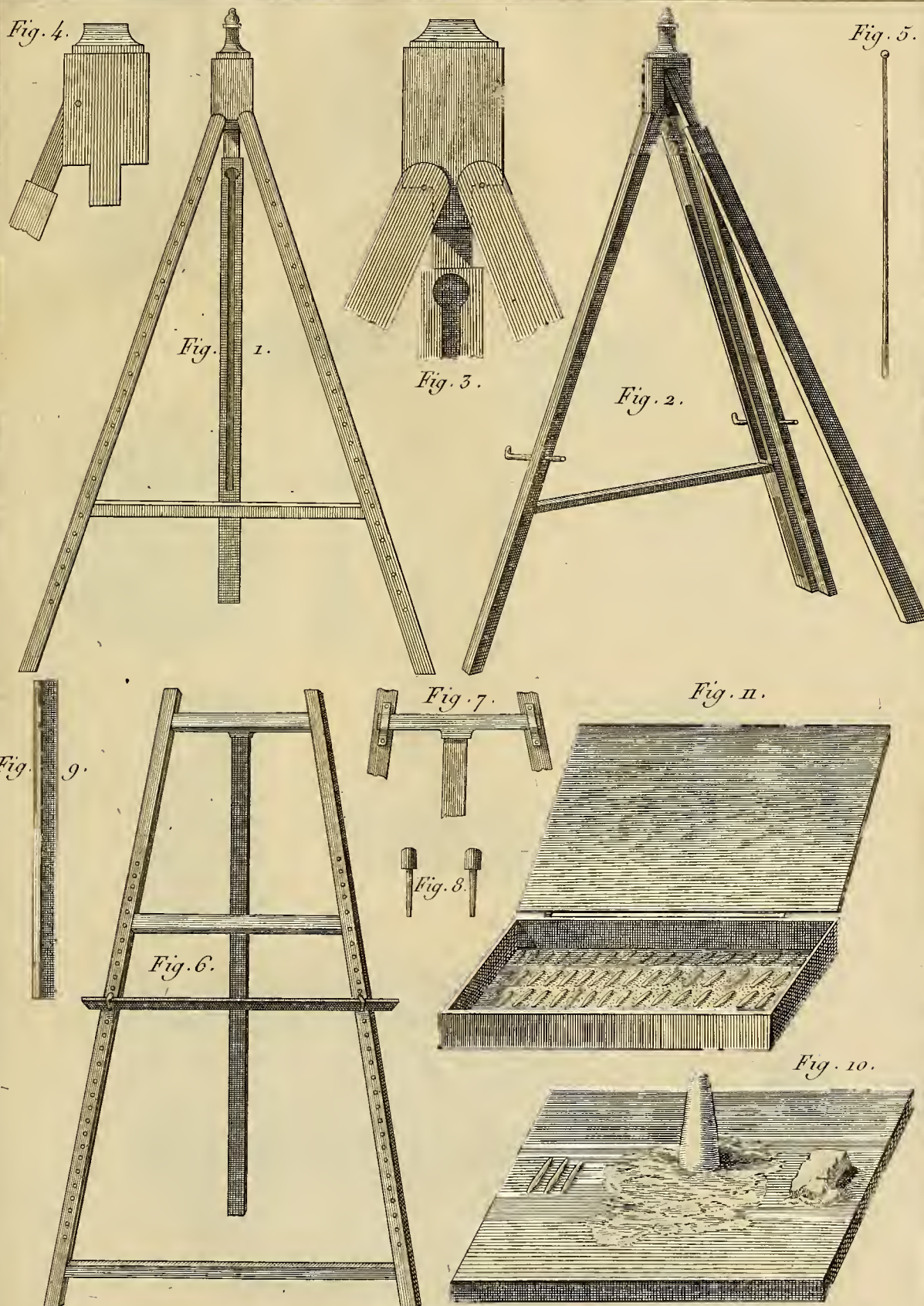
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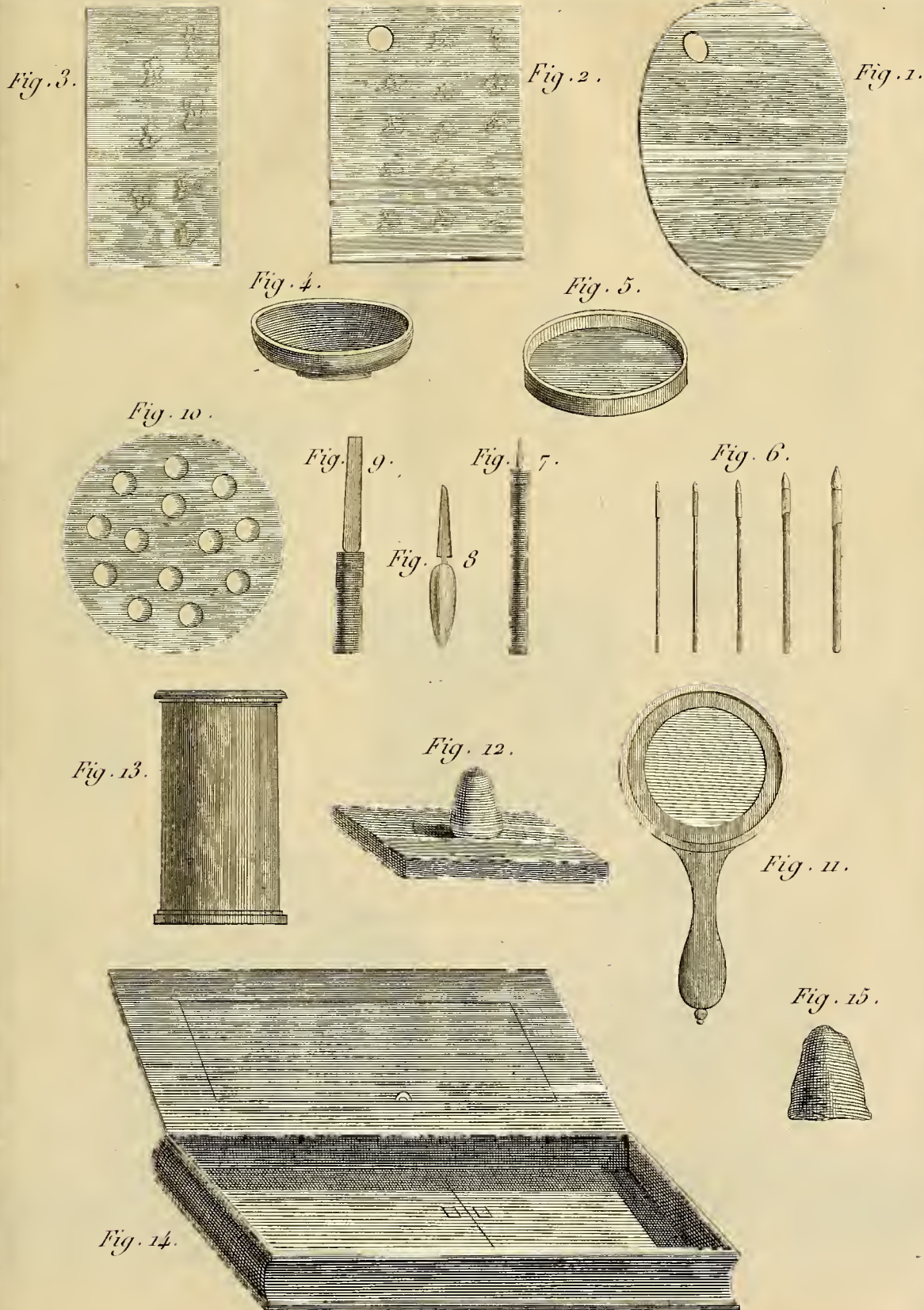


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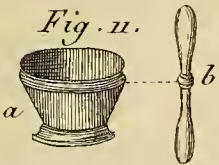
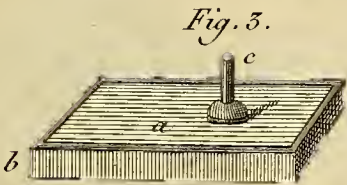
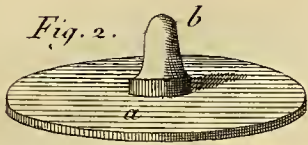


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 15.



Fig. 13.

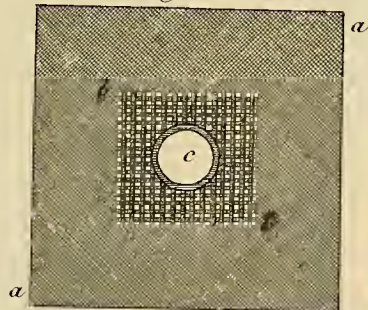


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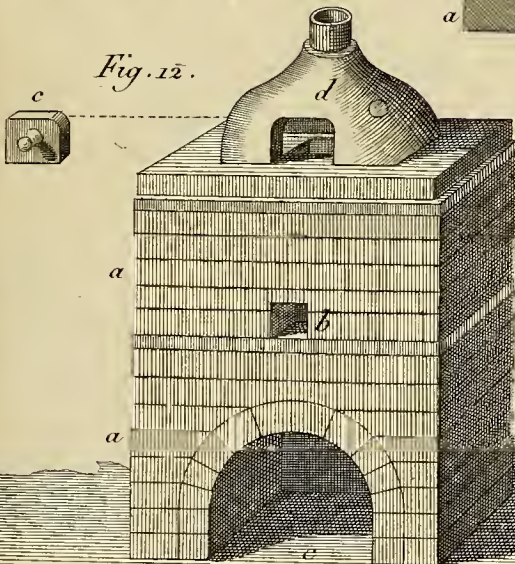


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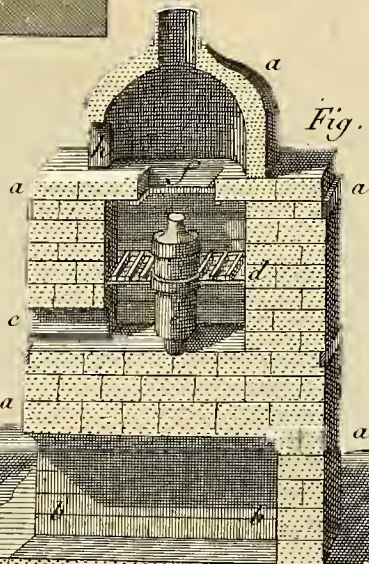


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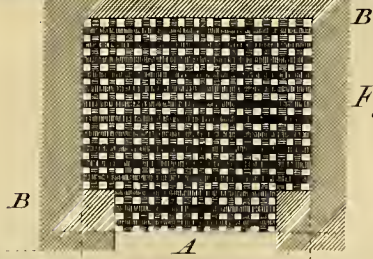


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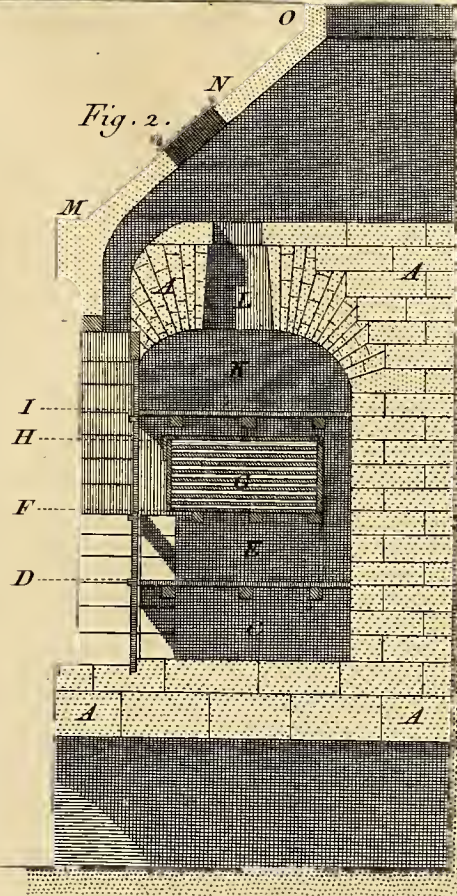


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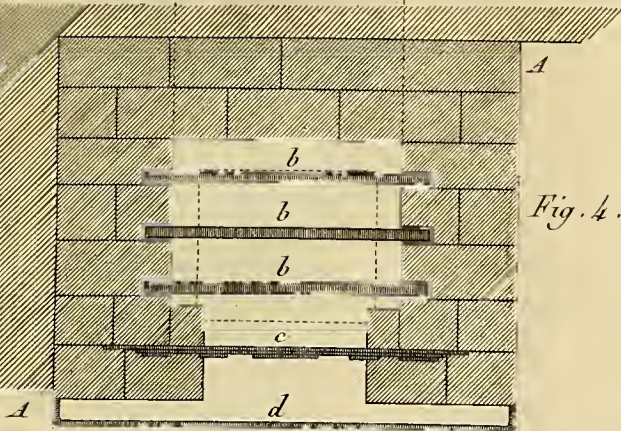


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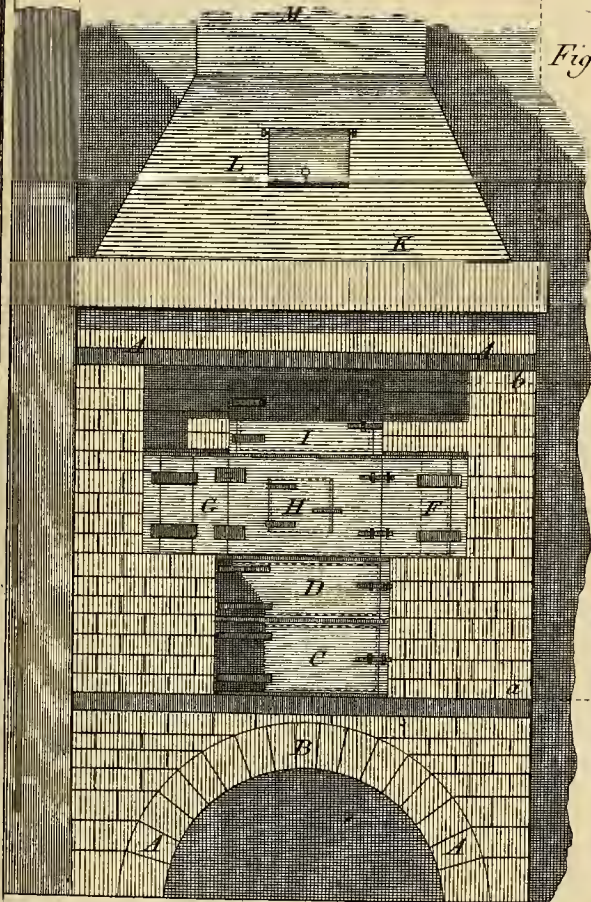


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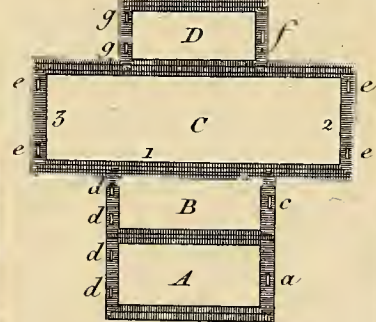


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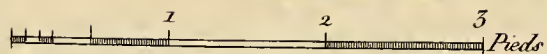


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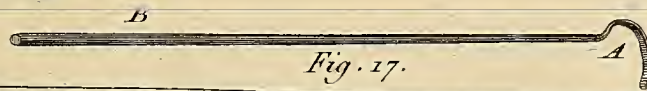


Fig. 1.

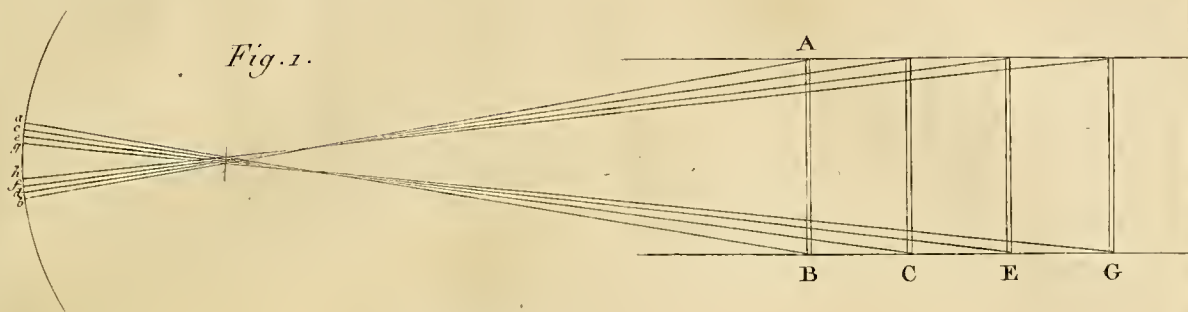


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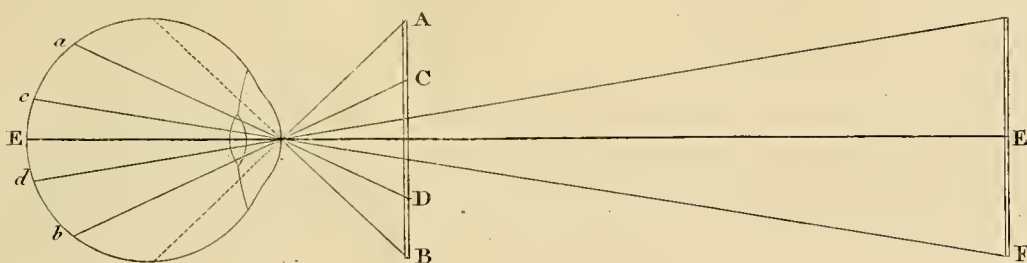
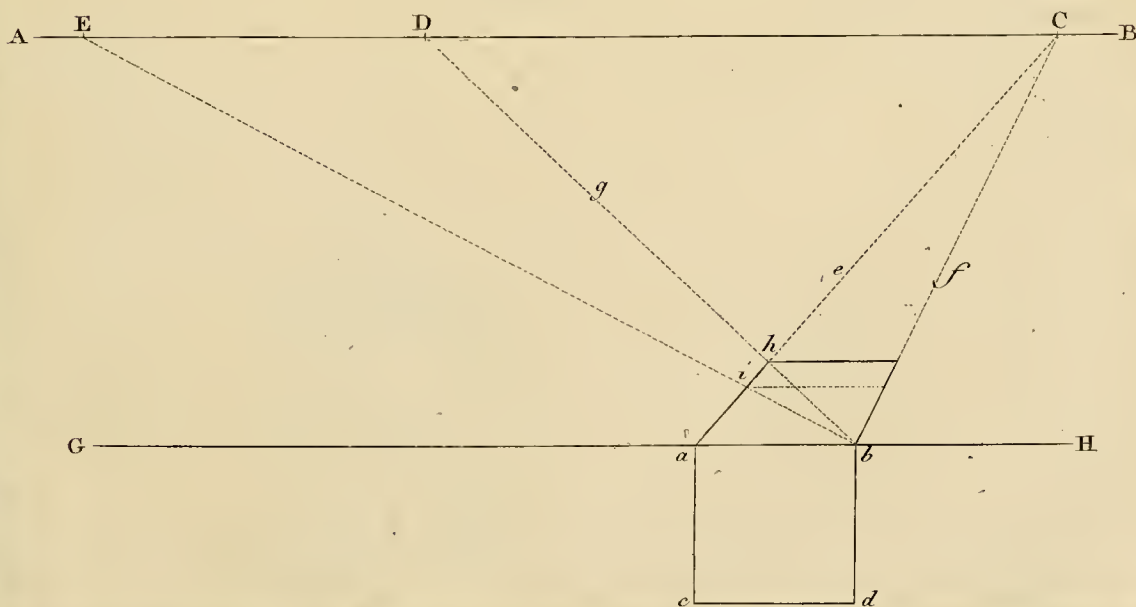


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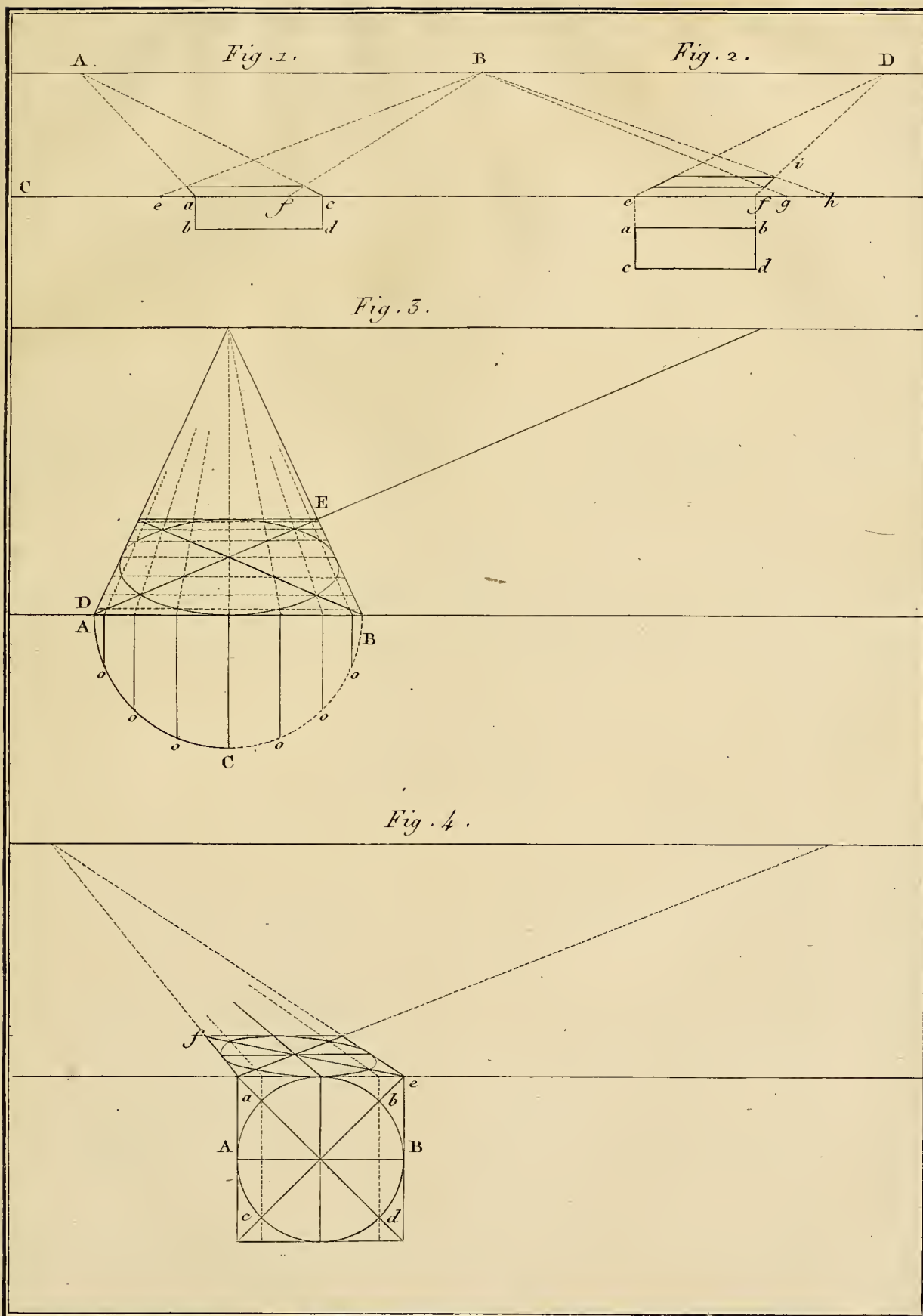


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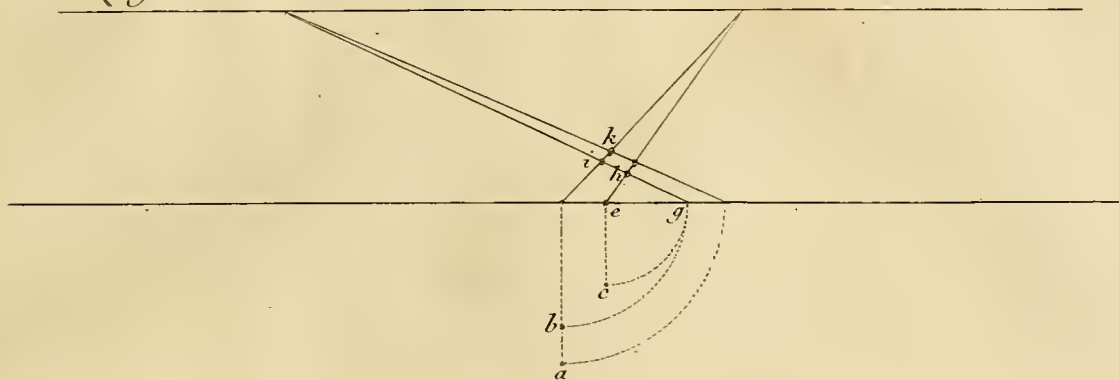


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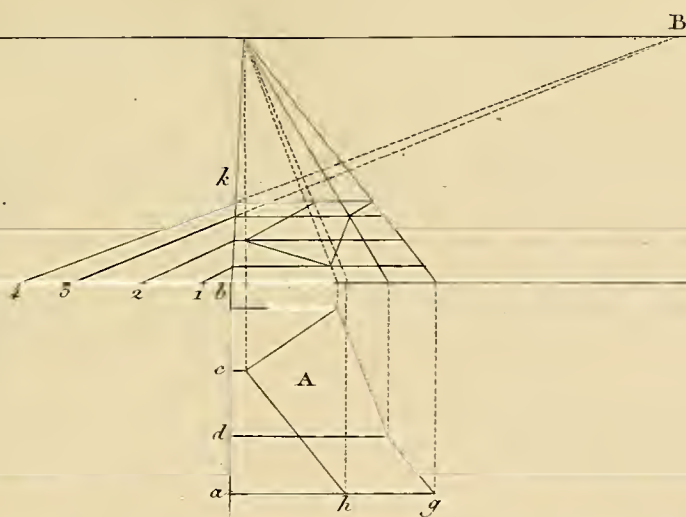


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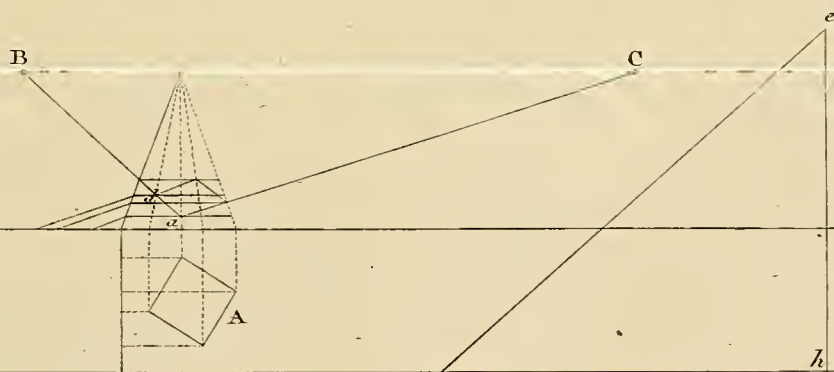


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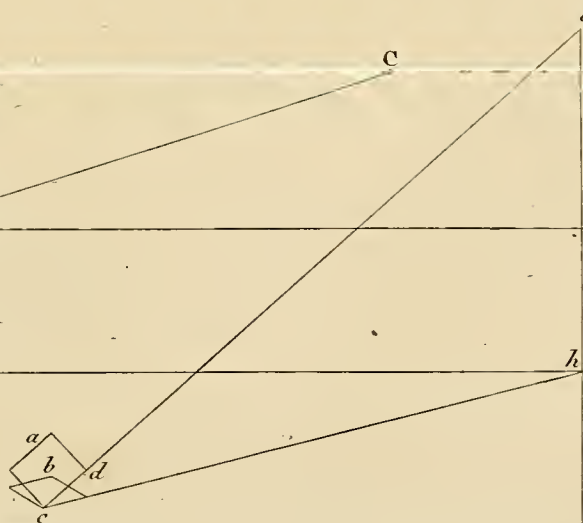


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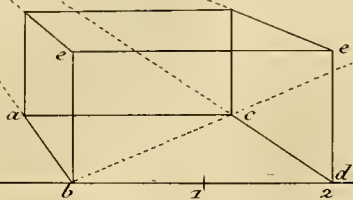


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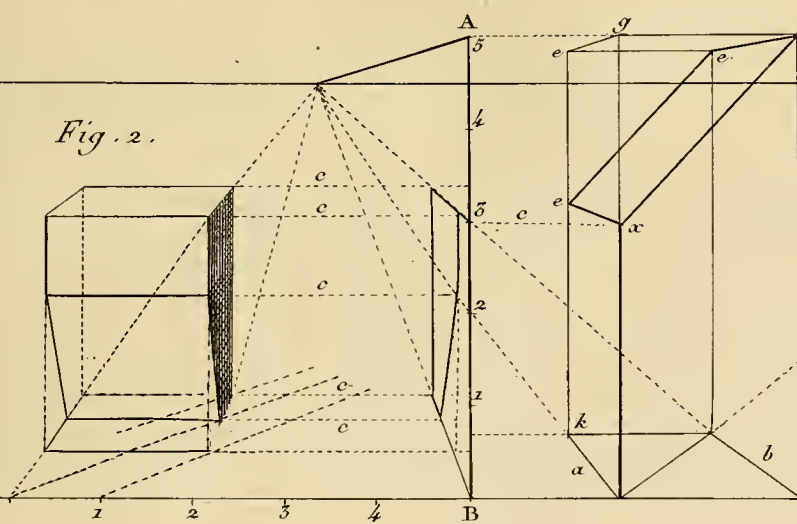
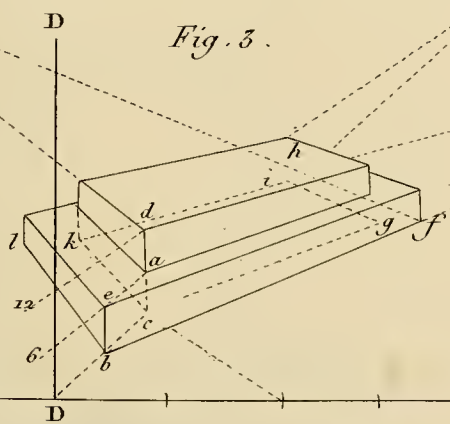
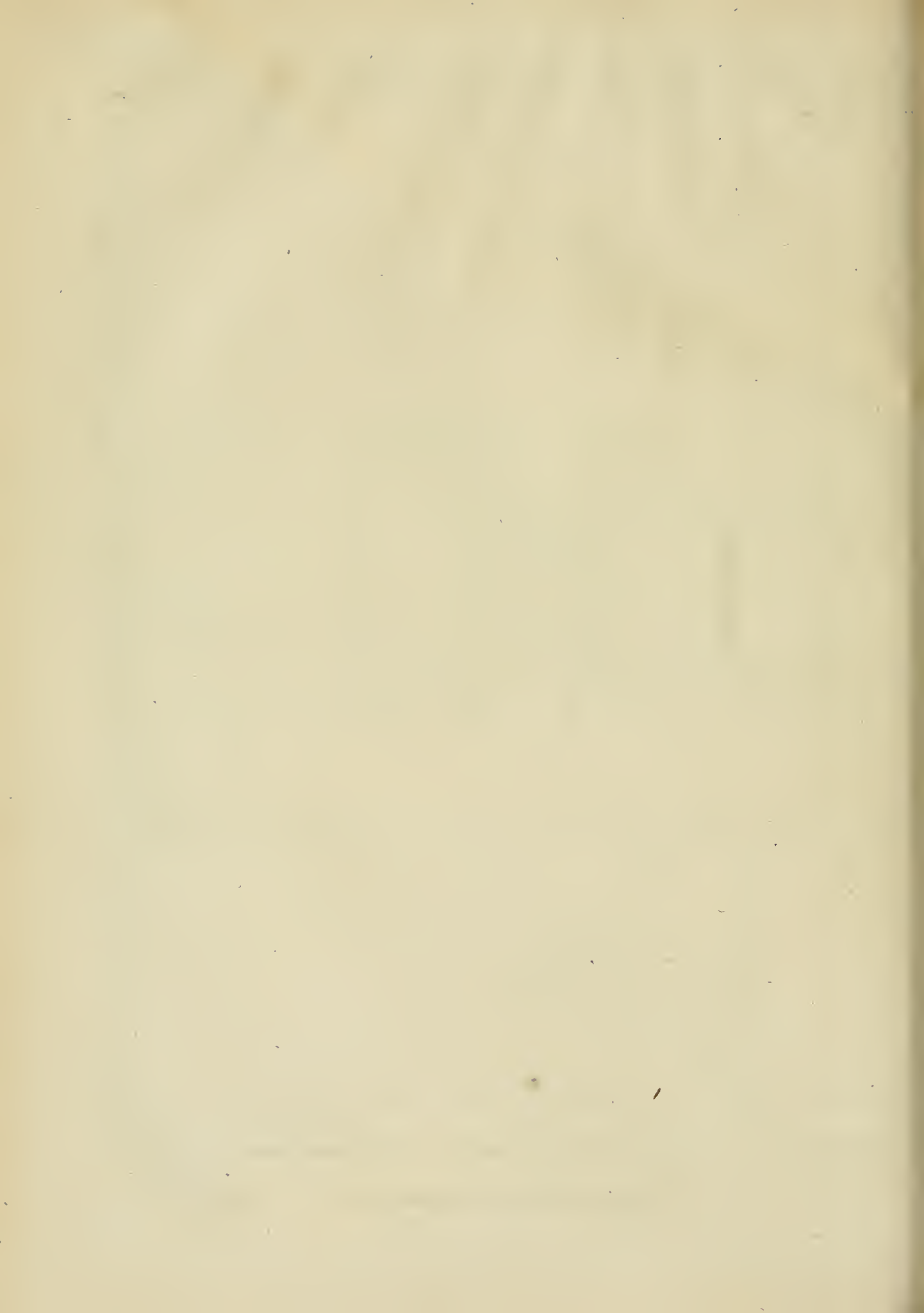


Fig. 3.



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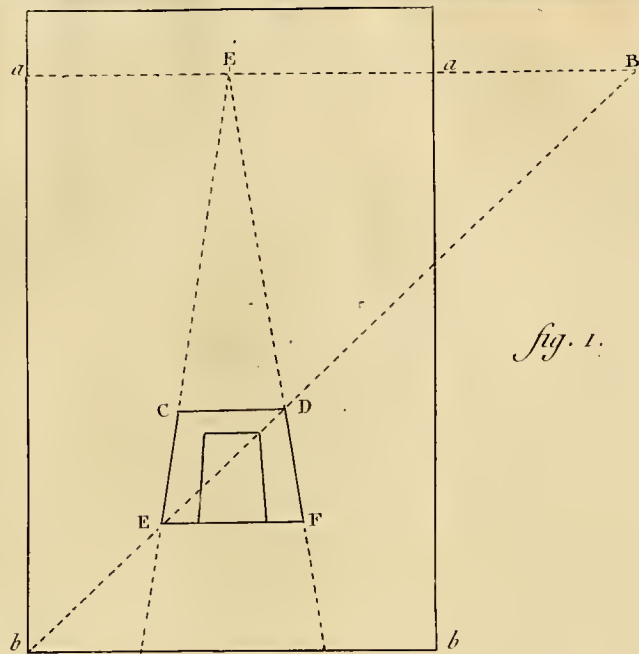


fig. 1.

fig. 2.

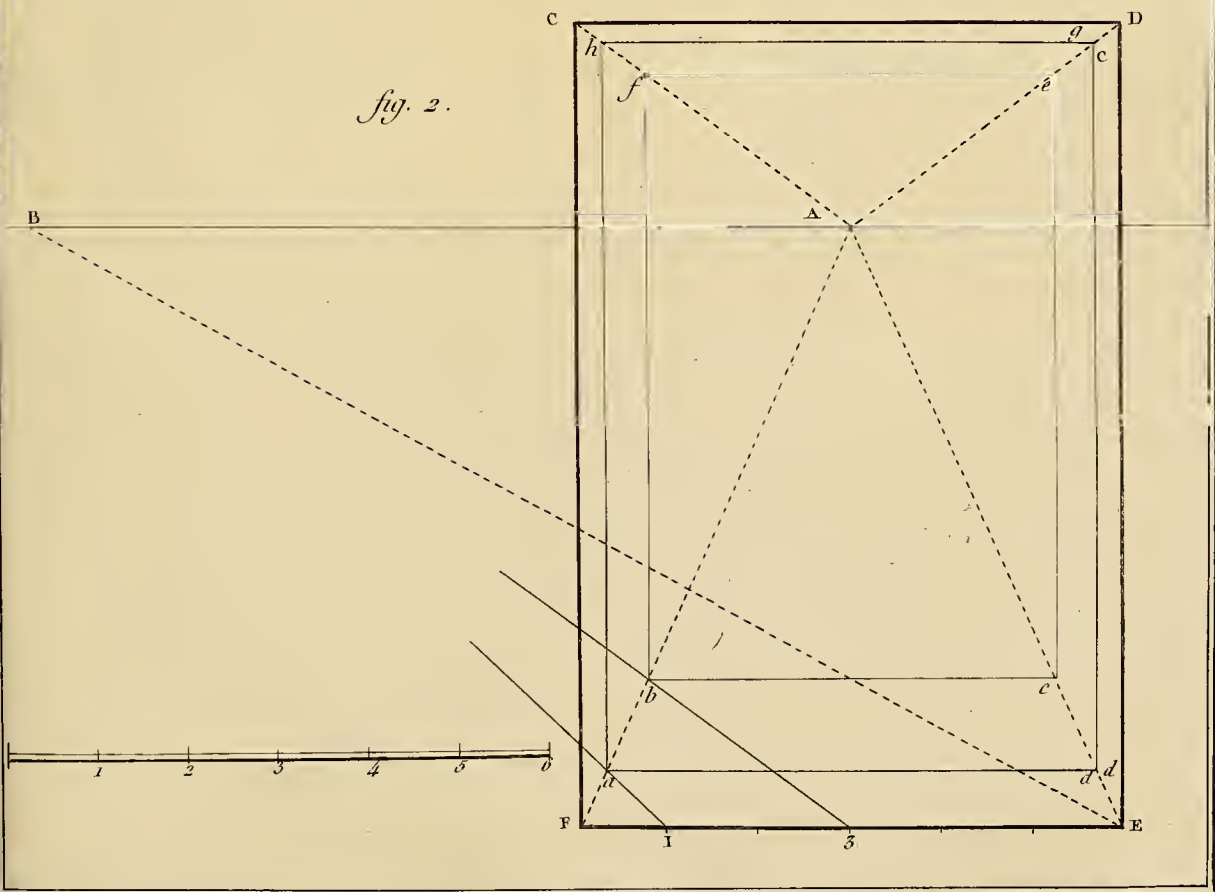


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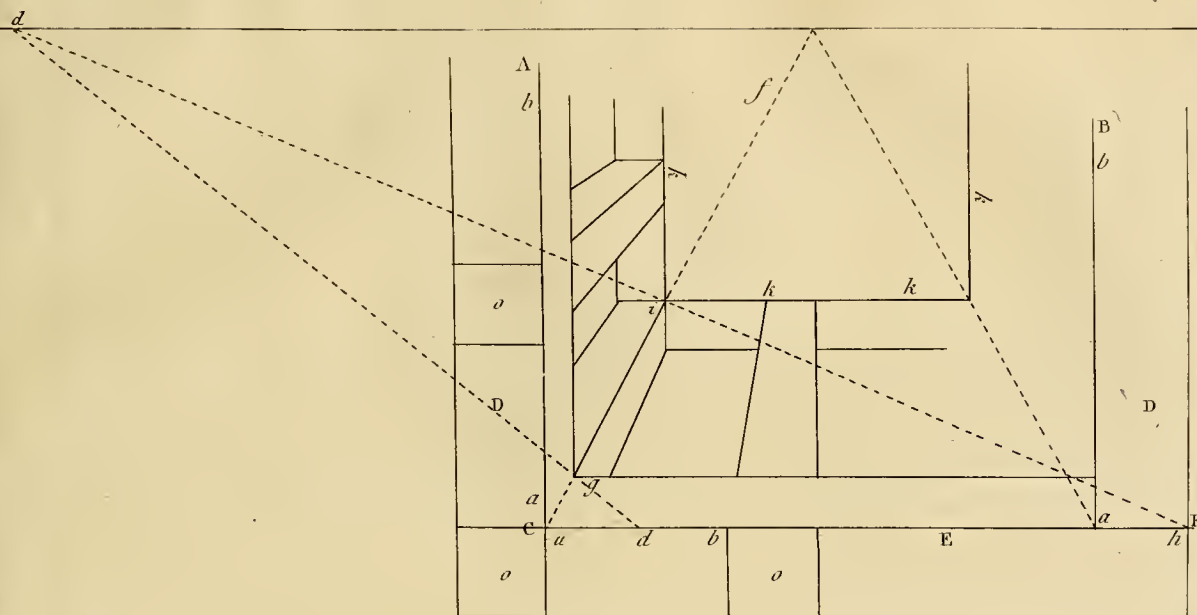


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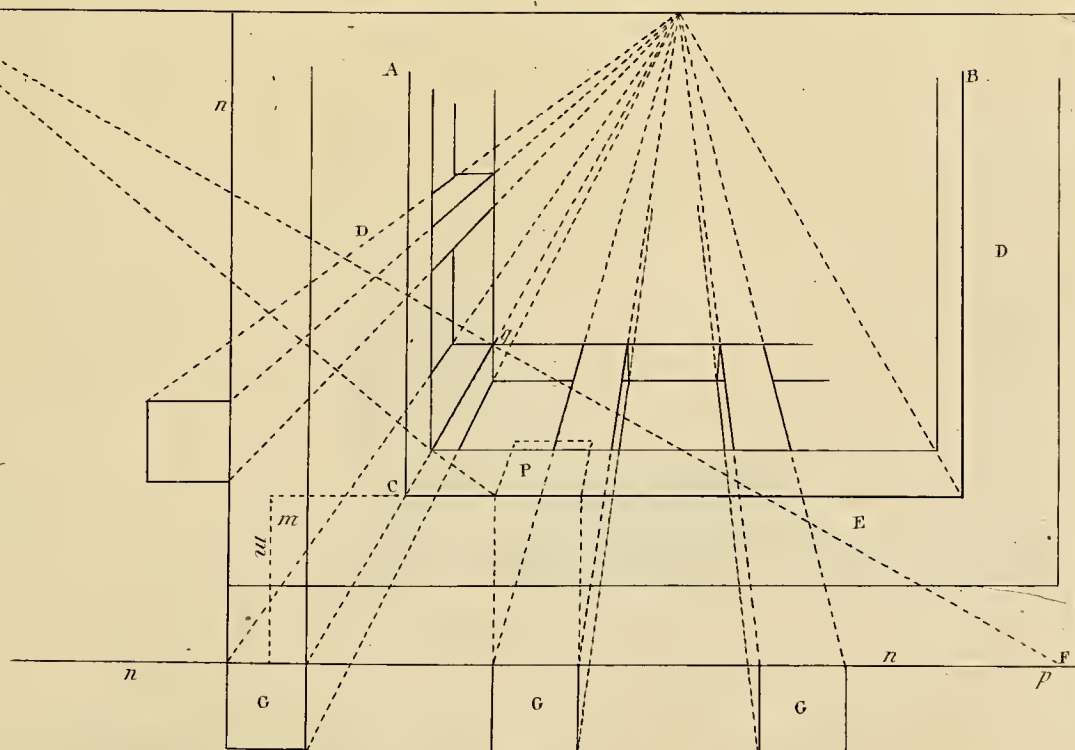


Fig. 1.

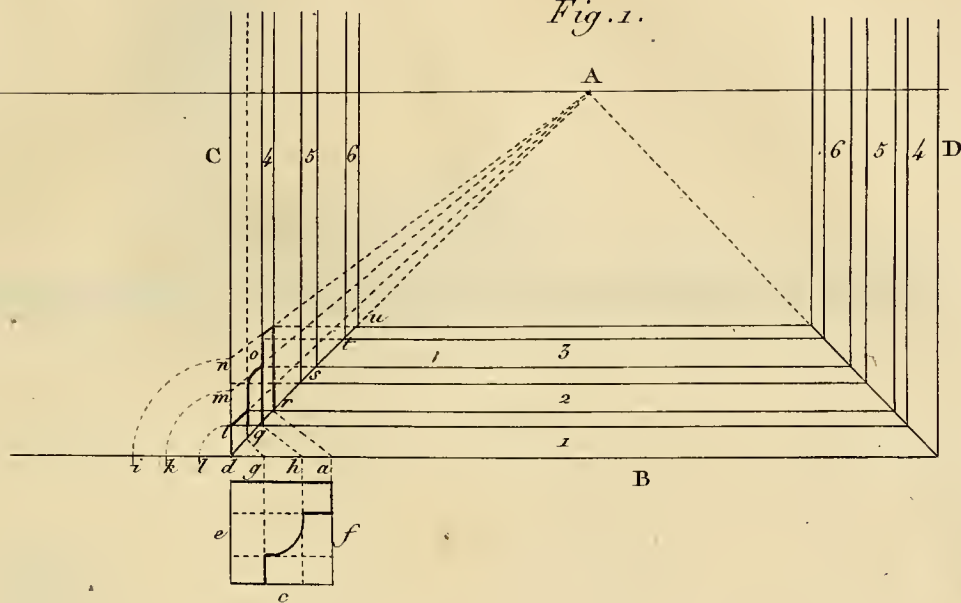
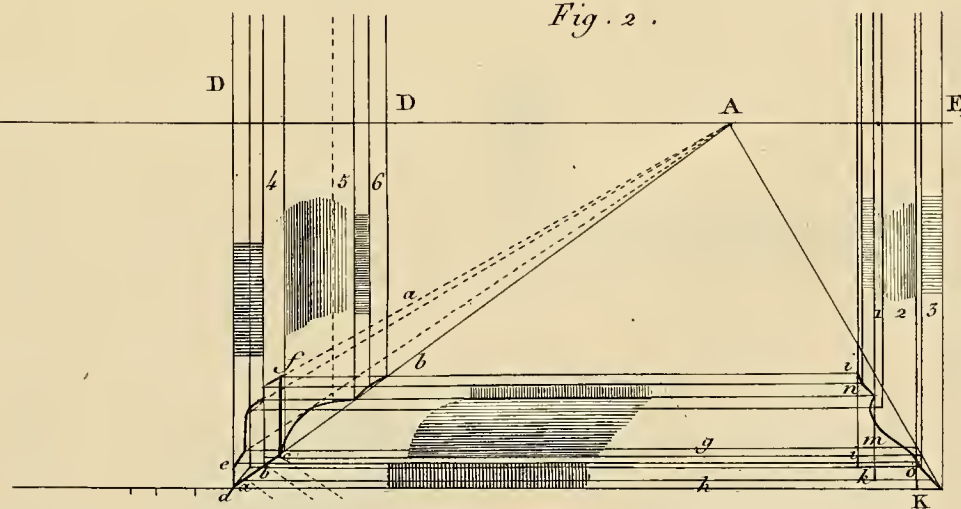
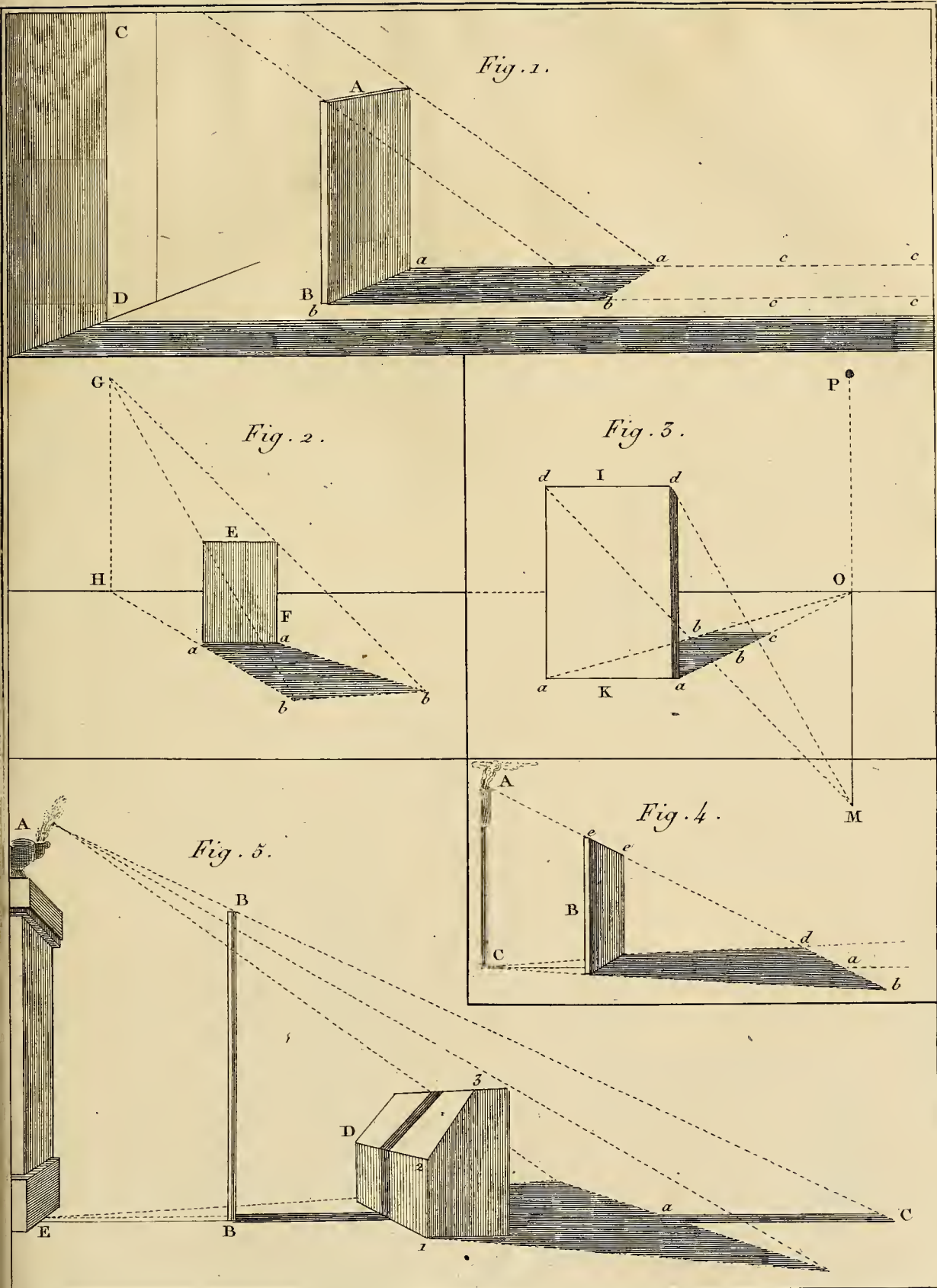


Fig. 2.



Deseve Direxit.



Desève Duxit.

Fig. 1.

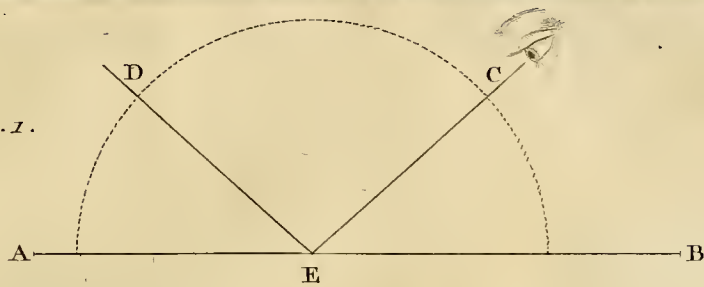


Fig. 2.

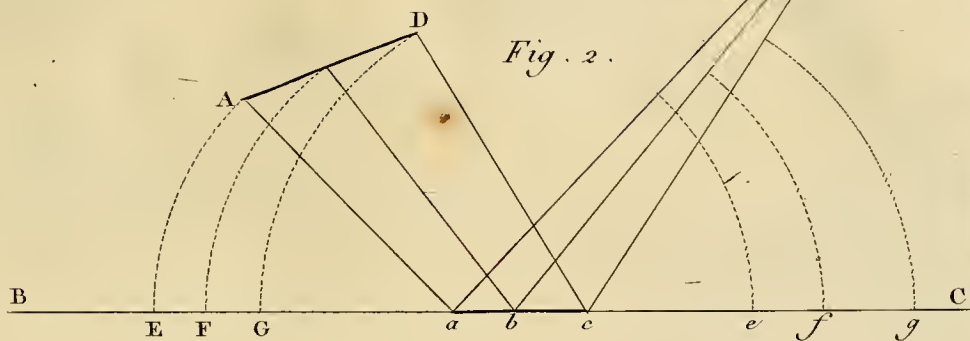


Fig. 3.

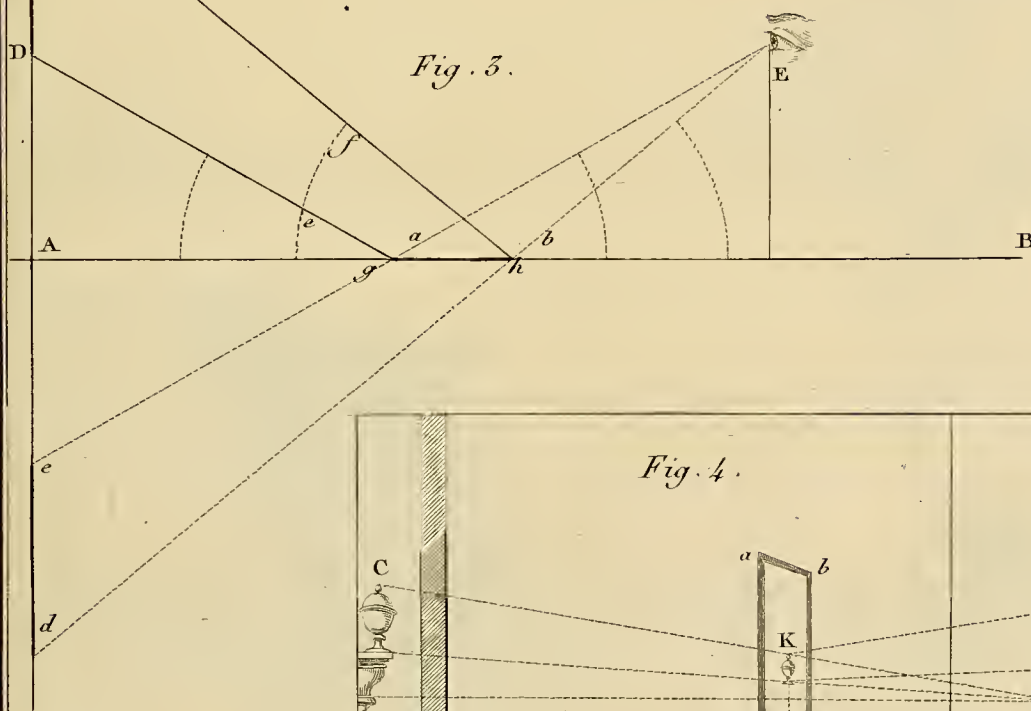
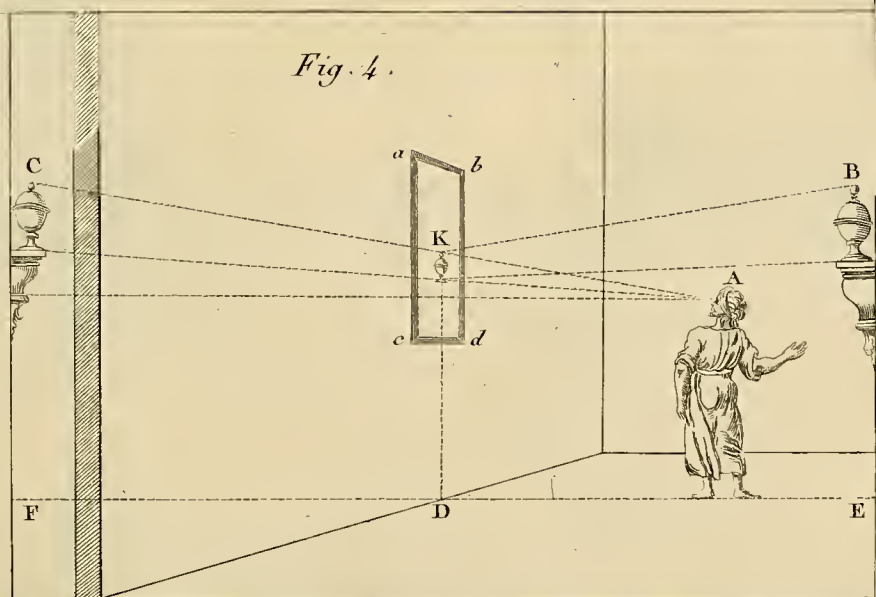
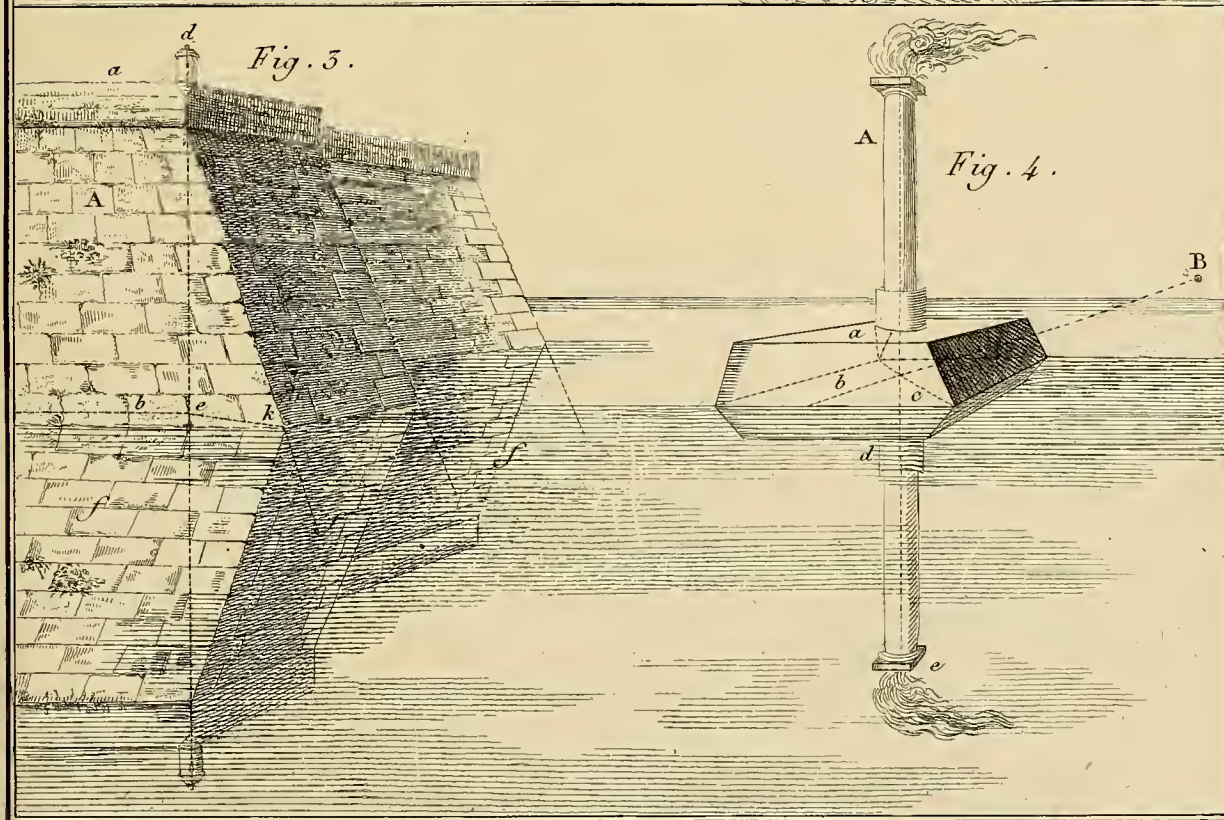
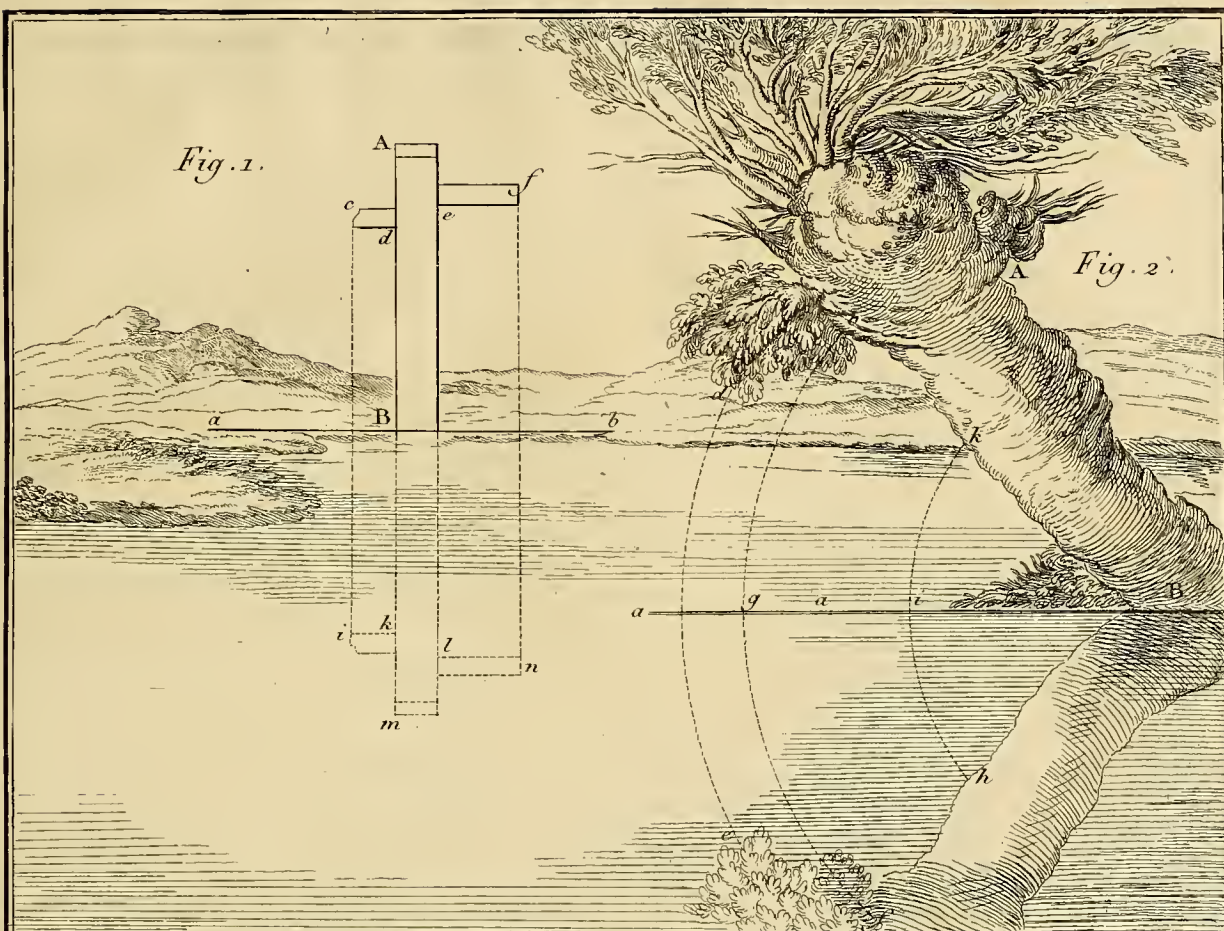
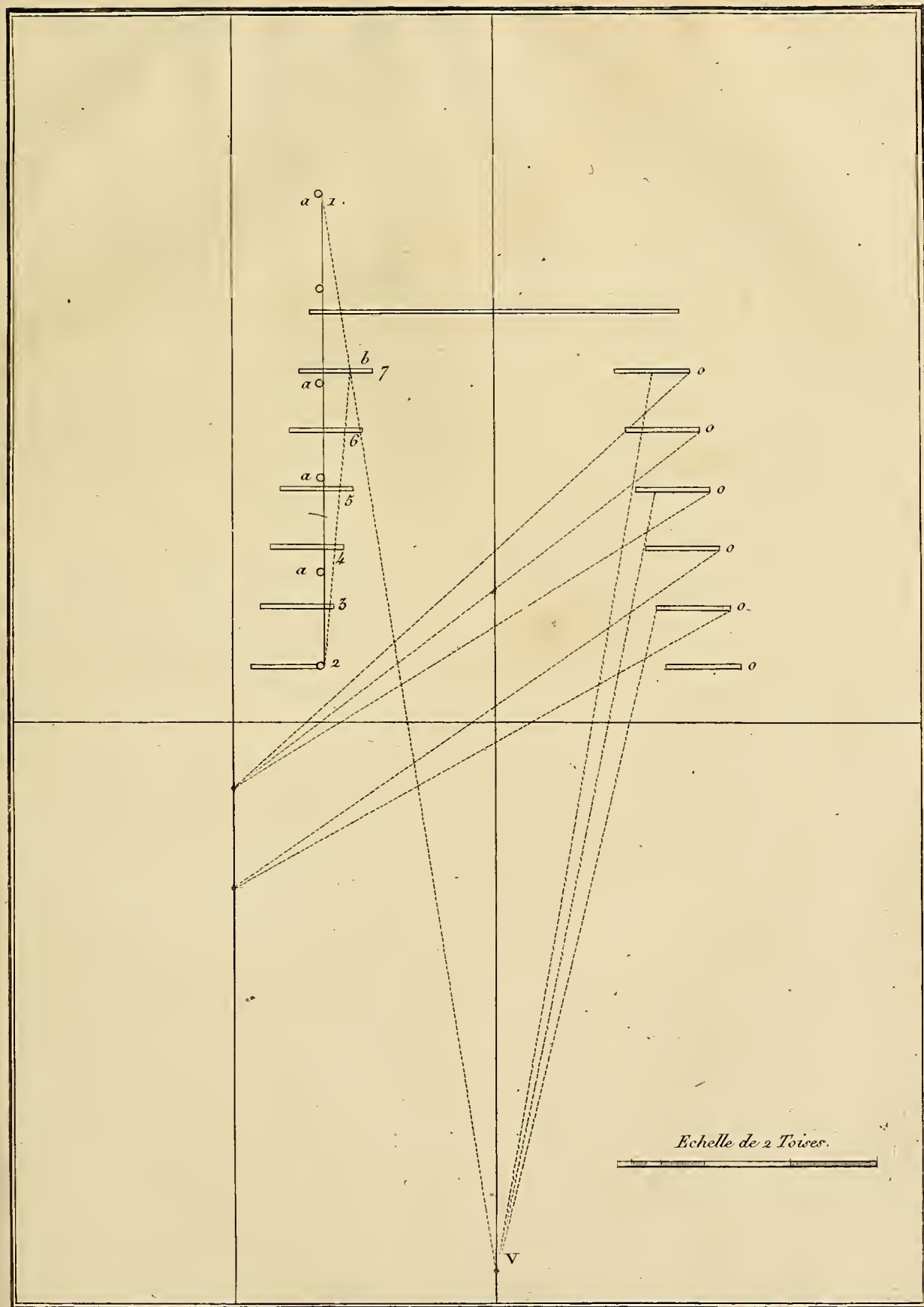


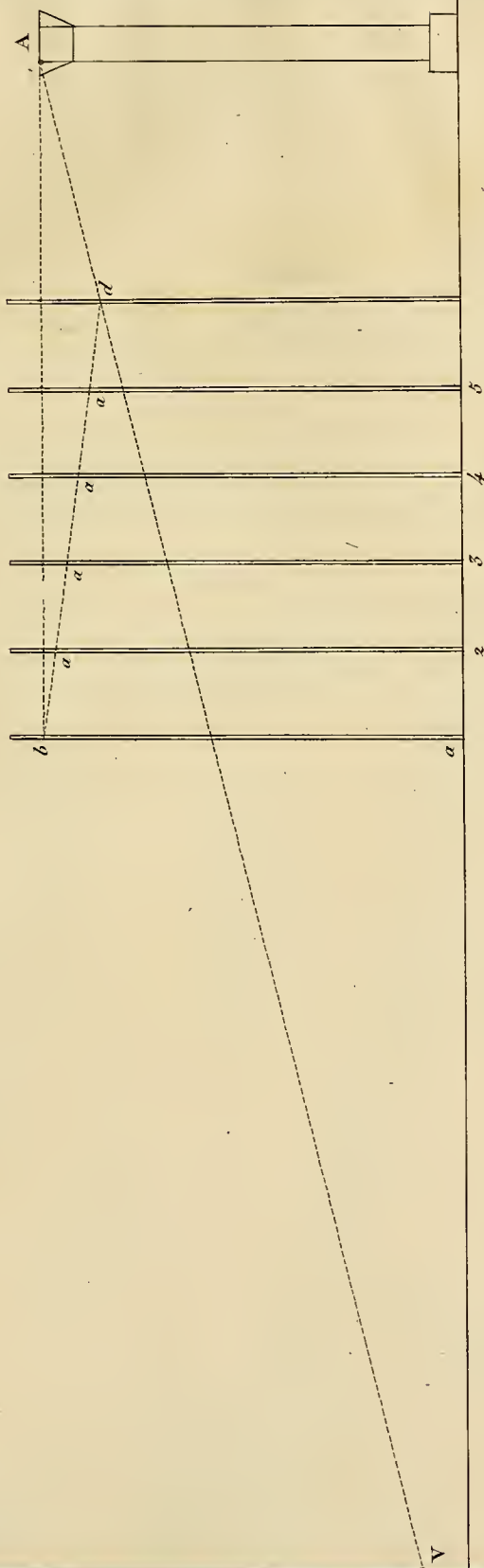
Fig. 4.

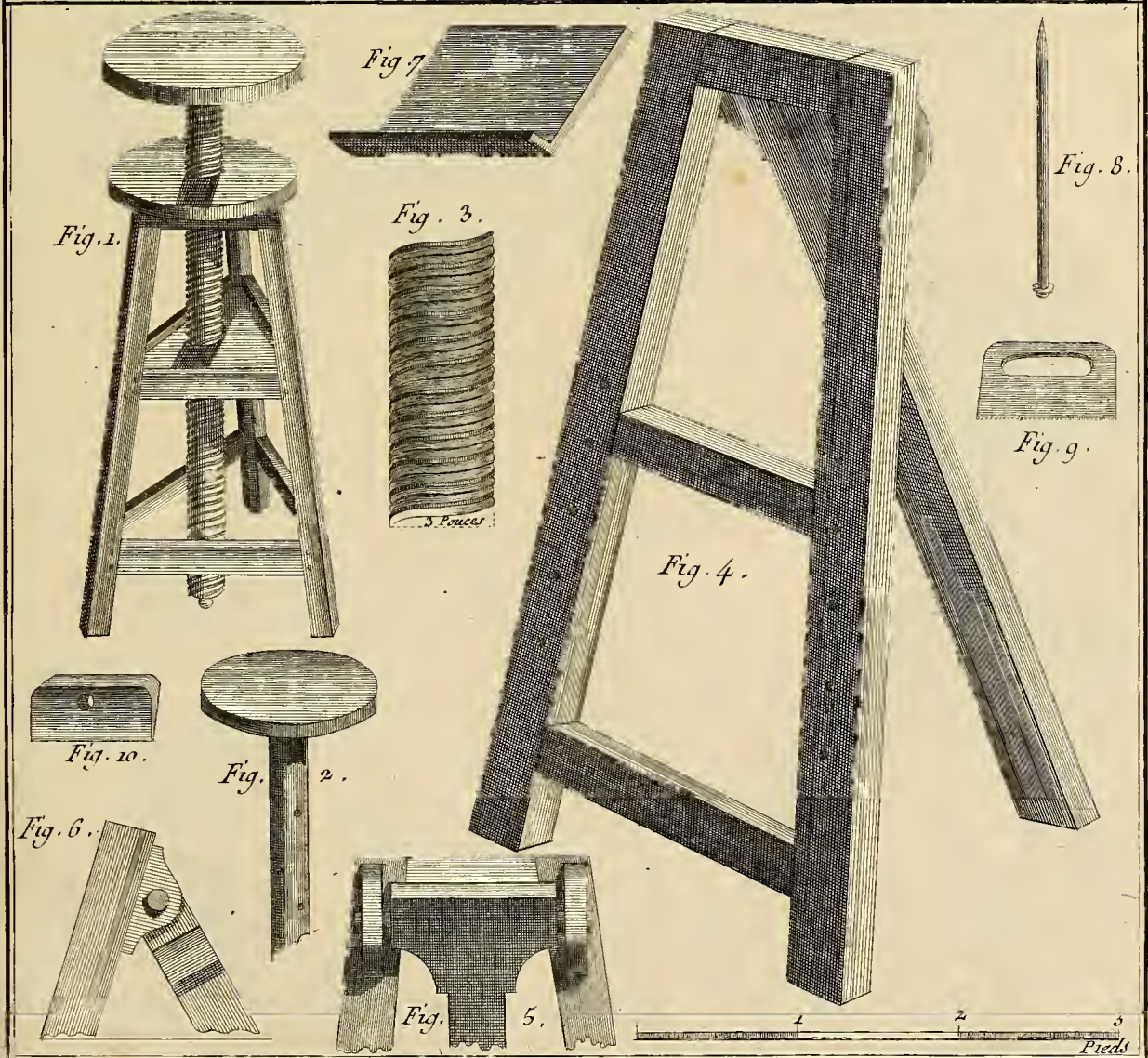
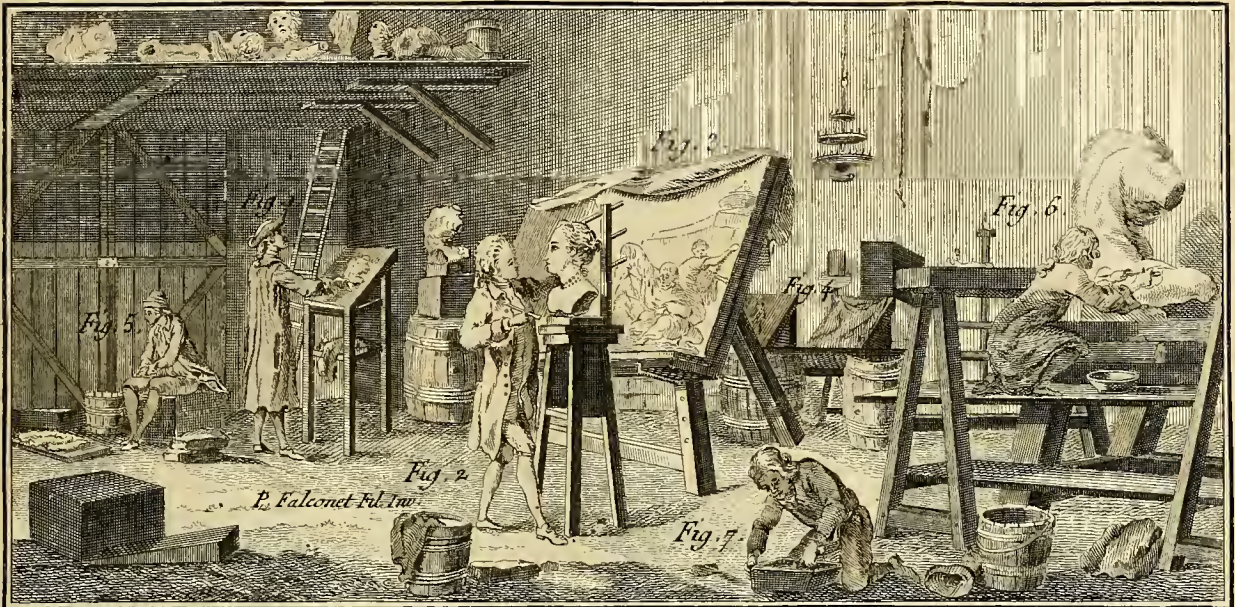












Echelle des Outils en Terre.

3 Pieds.

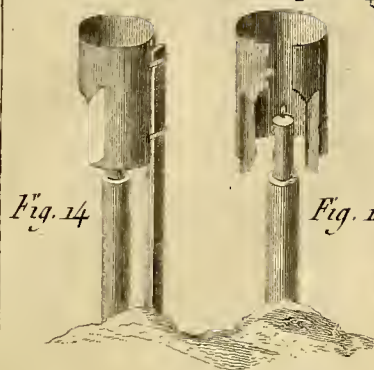


Fig. 14.

Fig. 13.

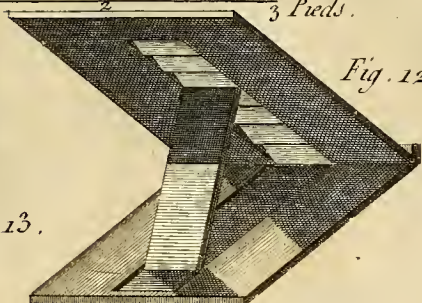


Fig. 12.

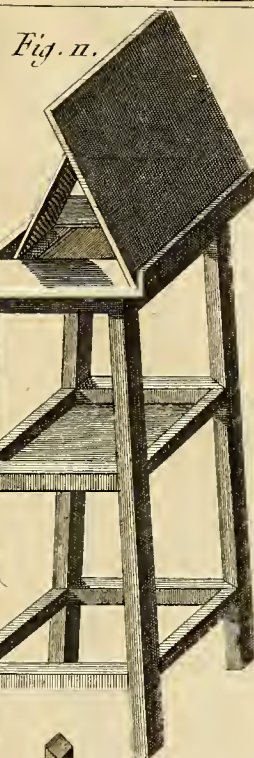


Fig. n.

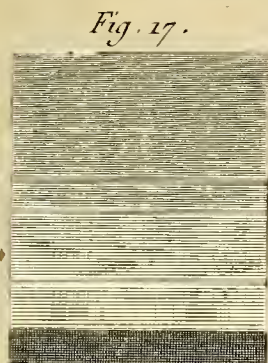


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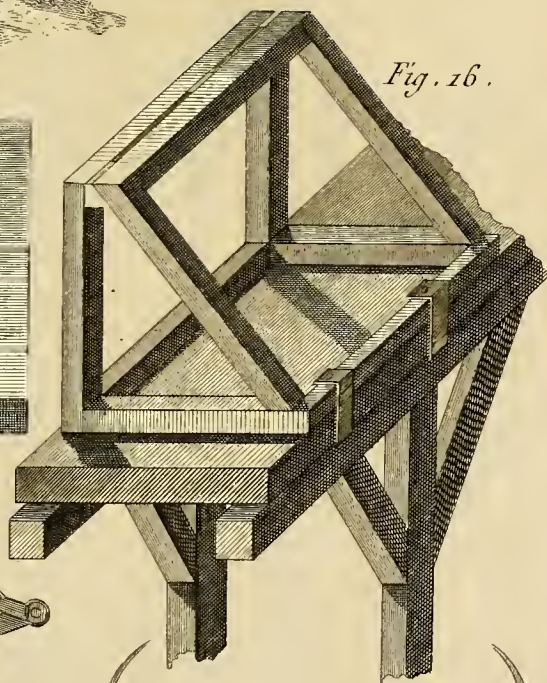


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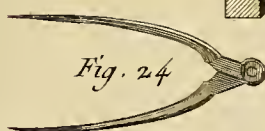


Fig. 24.

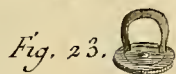


Fig. 23.



Fig. 21.



Fig. 20.

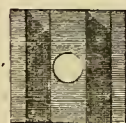


Fig. 19.



Fig. 22.

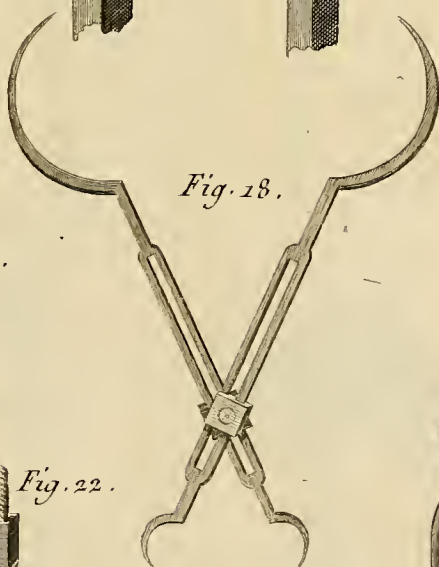


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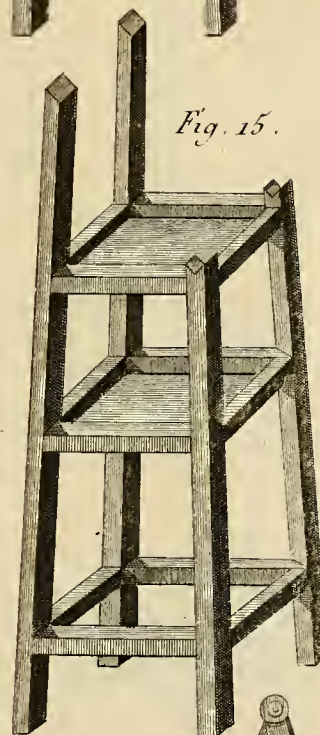


Fig. 15.



Fig. 26.



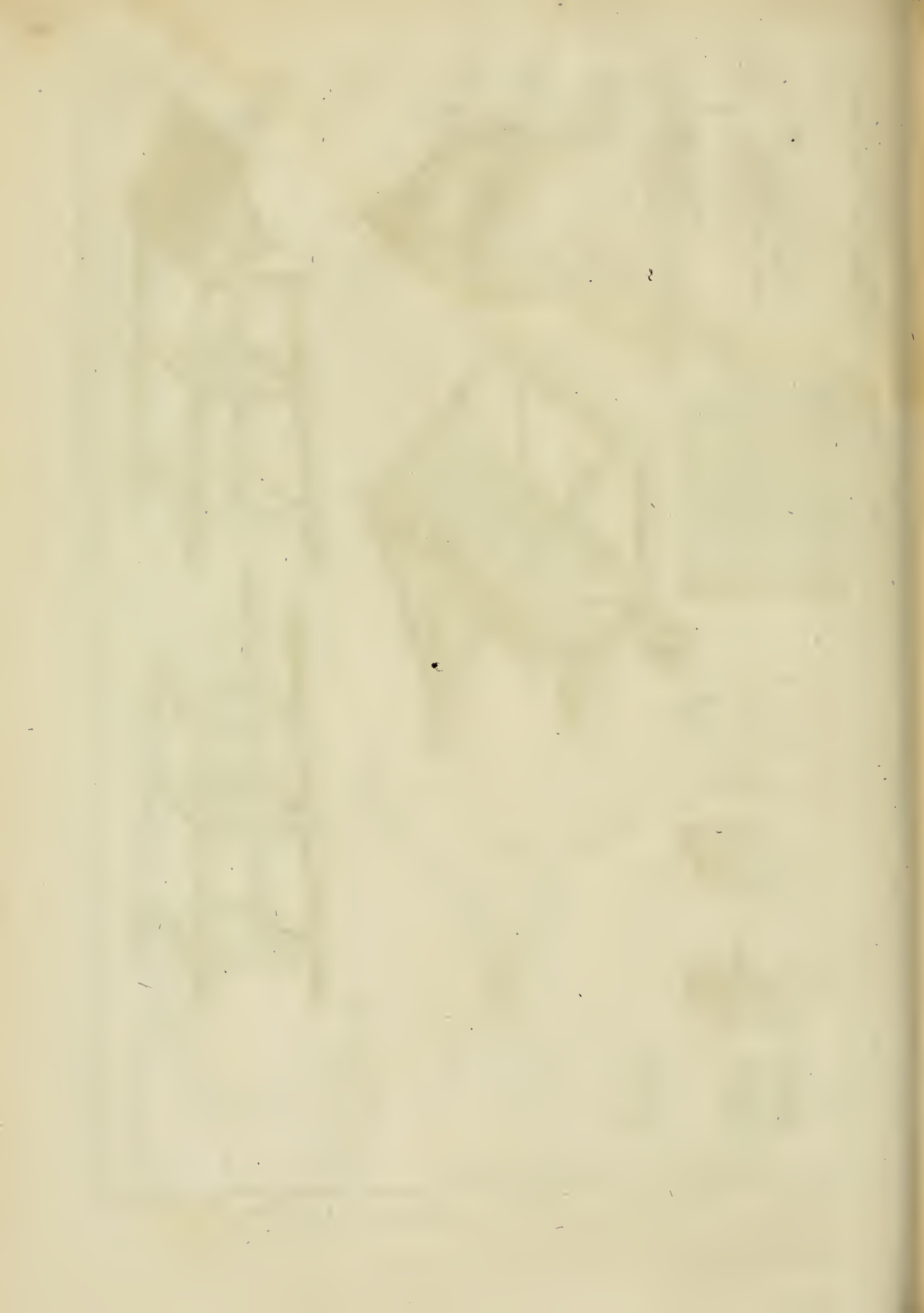
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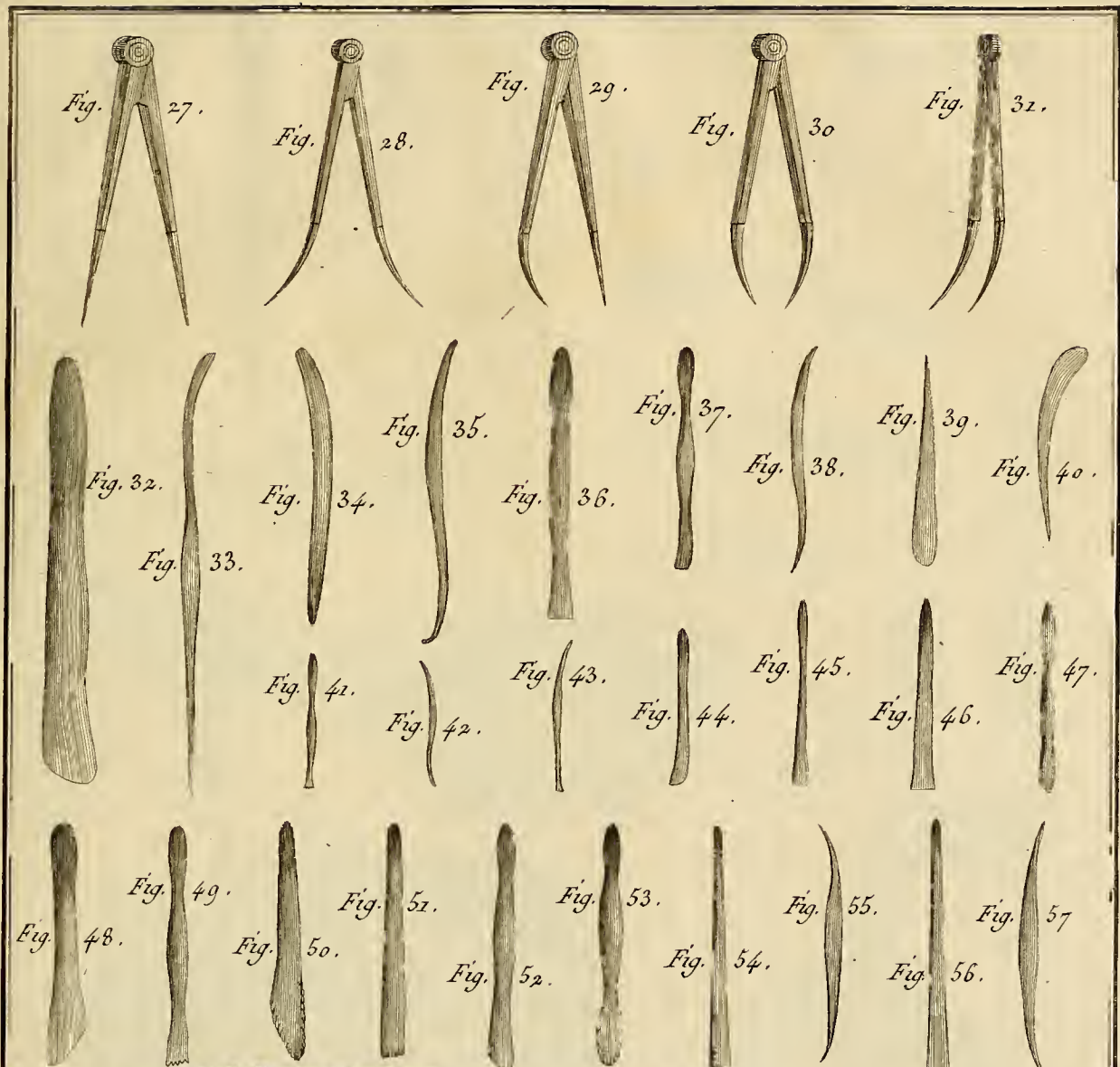
Echelle des Fig. 18, 24, 25, 26.

12 Pouces.

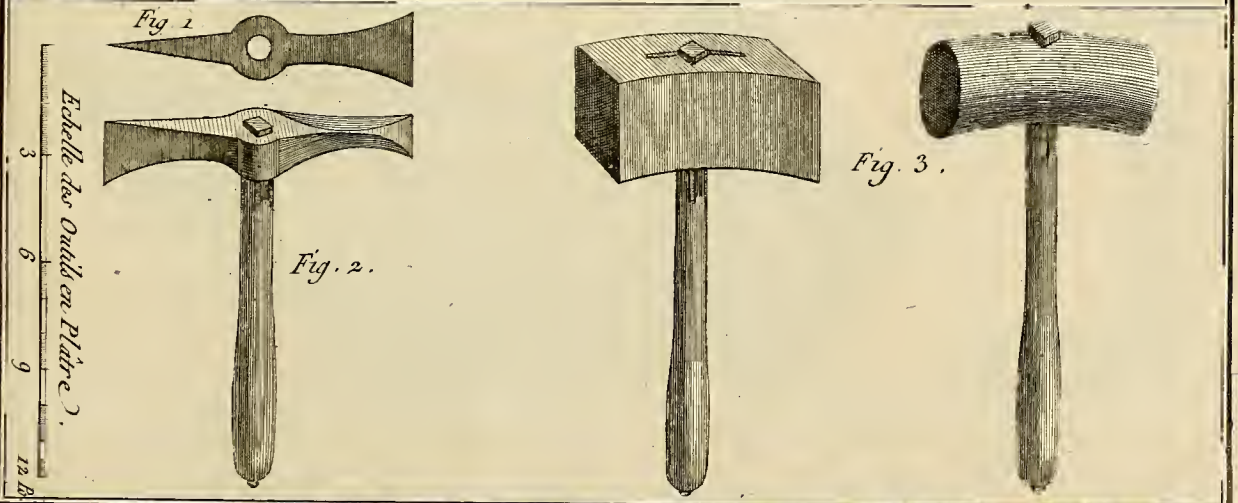
Sculpture, Outils des Sculpteurs en Terre.

Benard Dir. ex. it.





Echelle des Ebauchoirs.
3 6 12 Pouces 2 Pieds





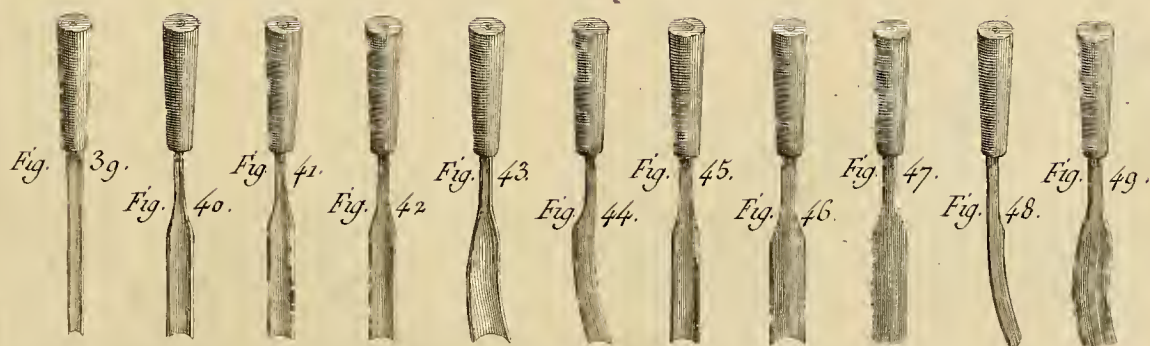
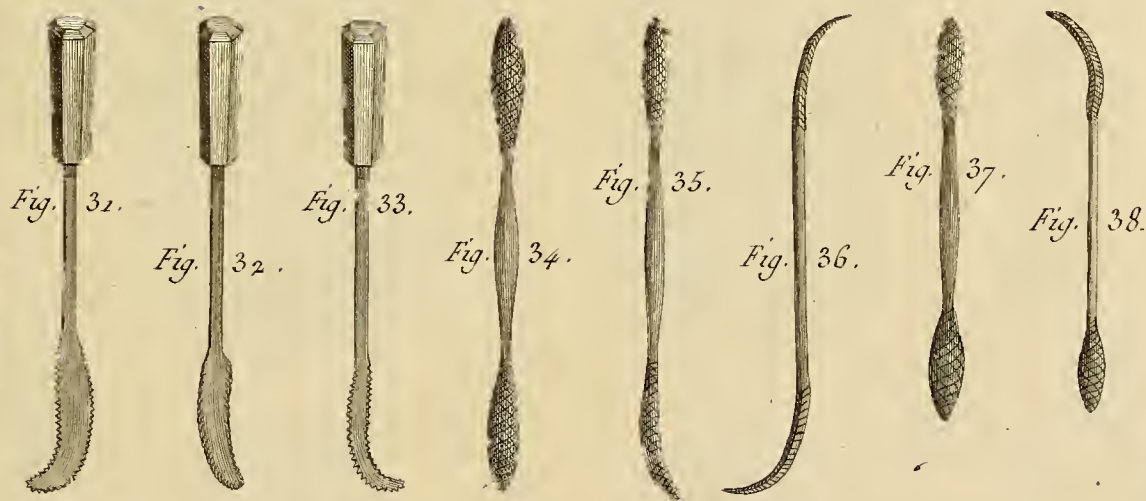
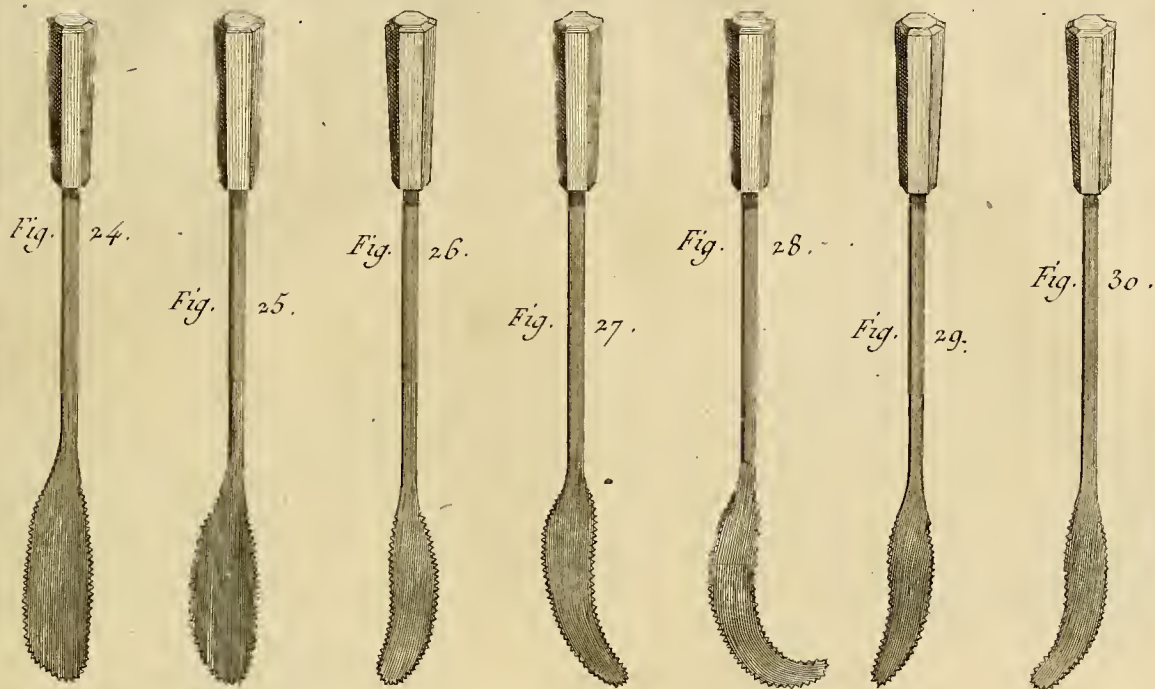




Fig. 1.

Fig. 2.

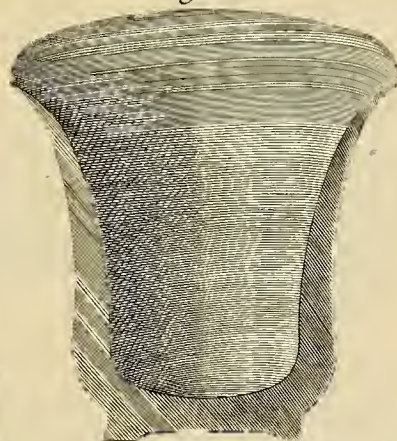


Fig. 3.

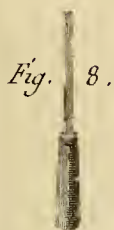


Fig. 8.

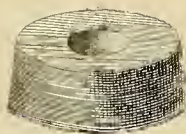


Fig. 4.

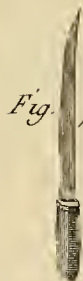


Fig. 7.

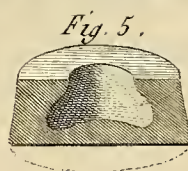


Fig. 5.

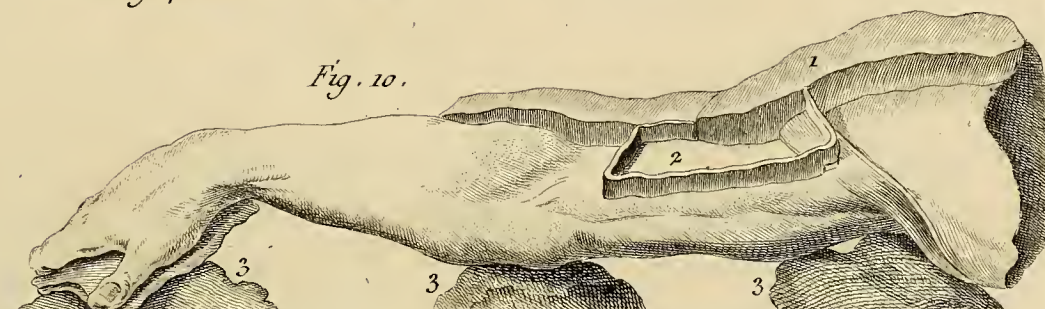


Fig. 9.

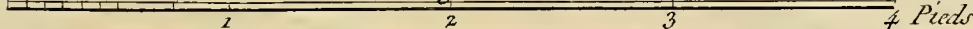


Fig. 6.

Fig. 10.



Echelle des Fig. 1, 2, 3 et 10.



Benard Diréxill.

Fig. 11.

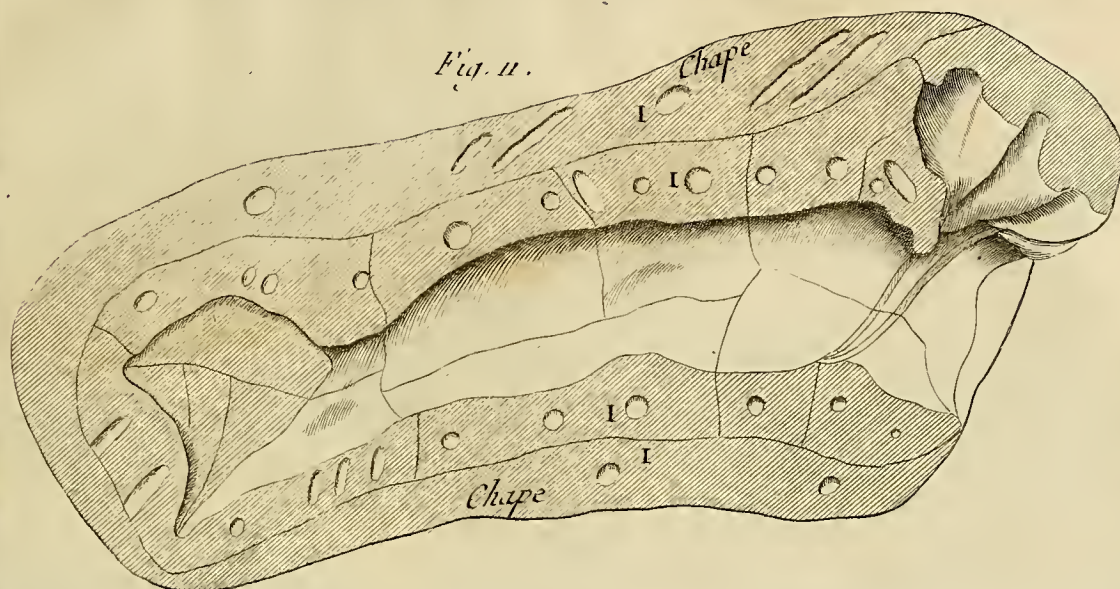


Fig. 12.

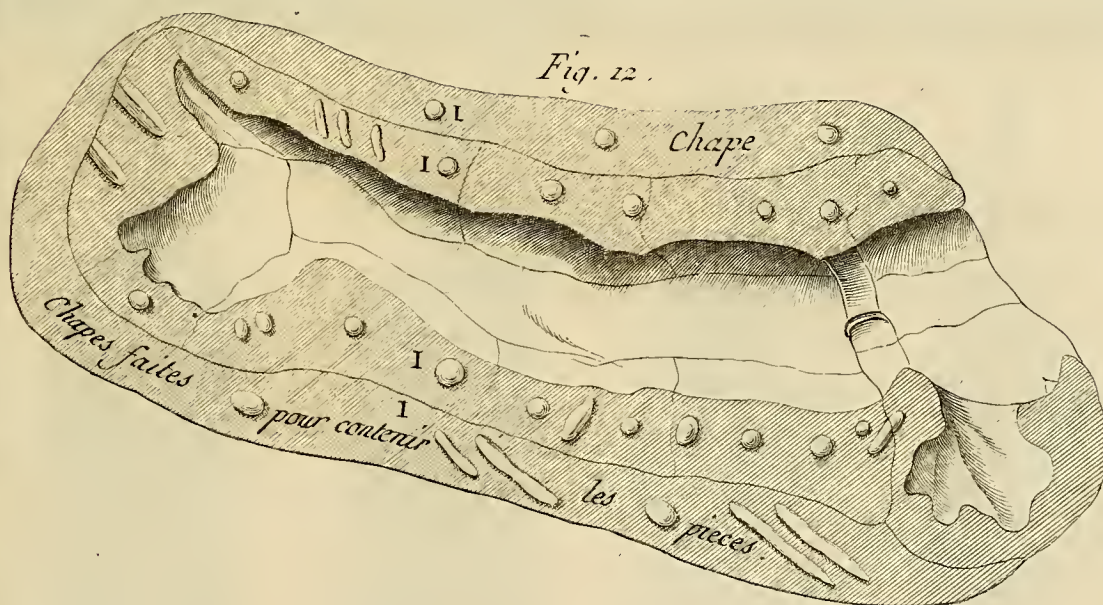
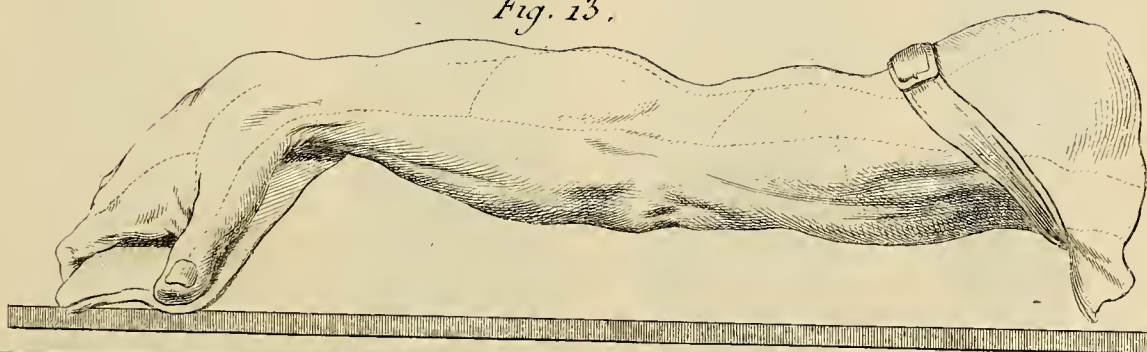


Fig. 13.



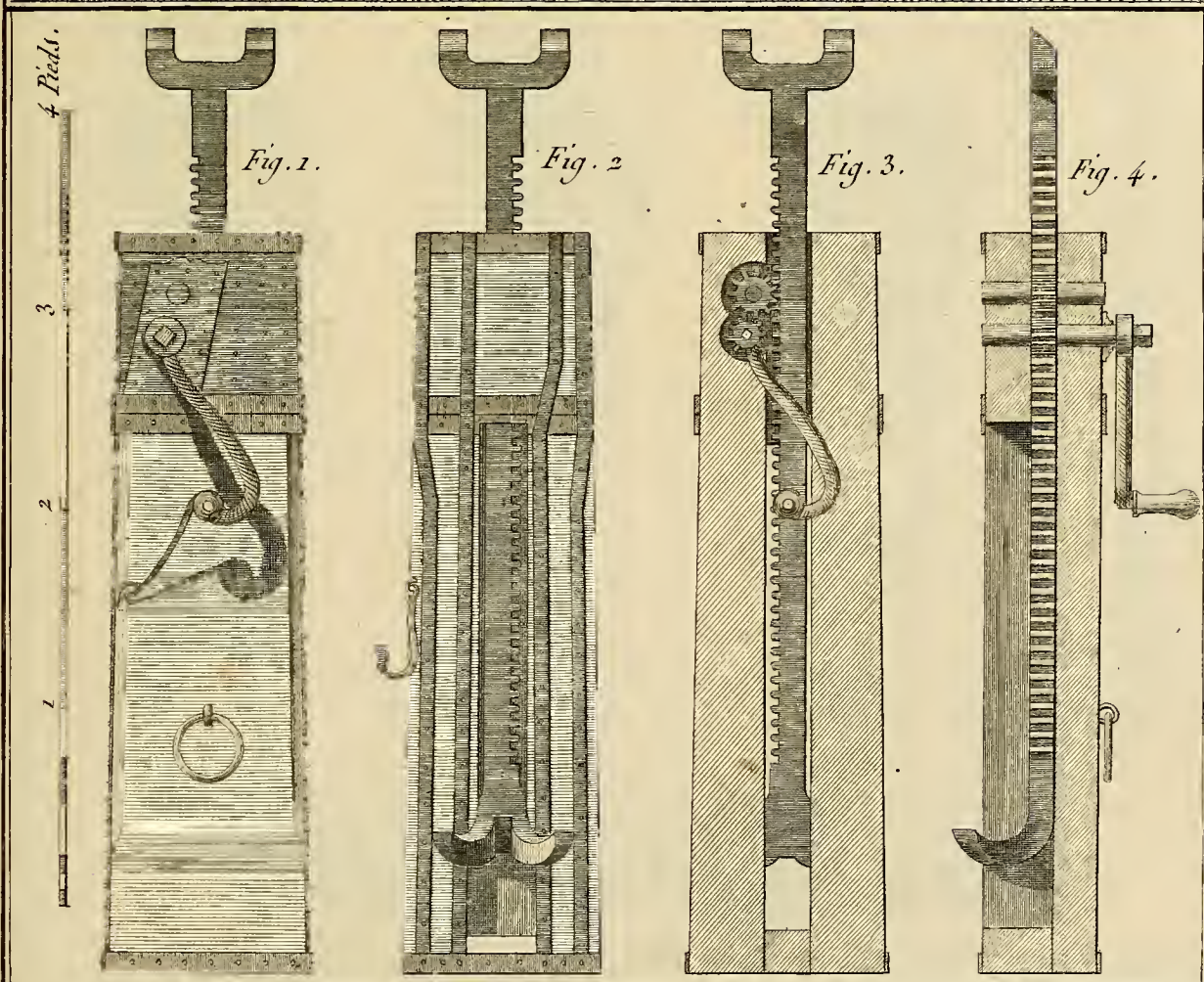
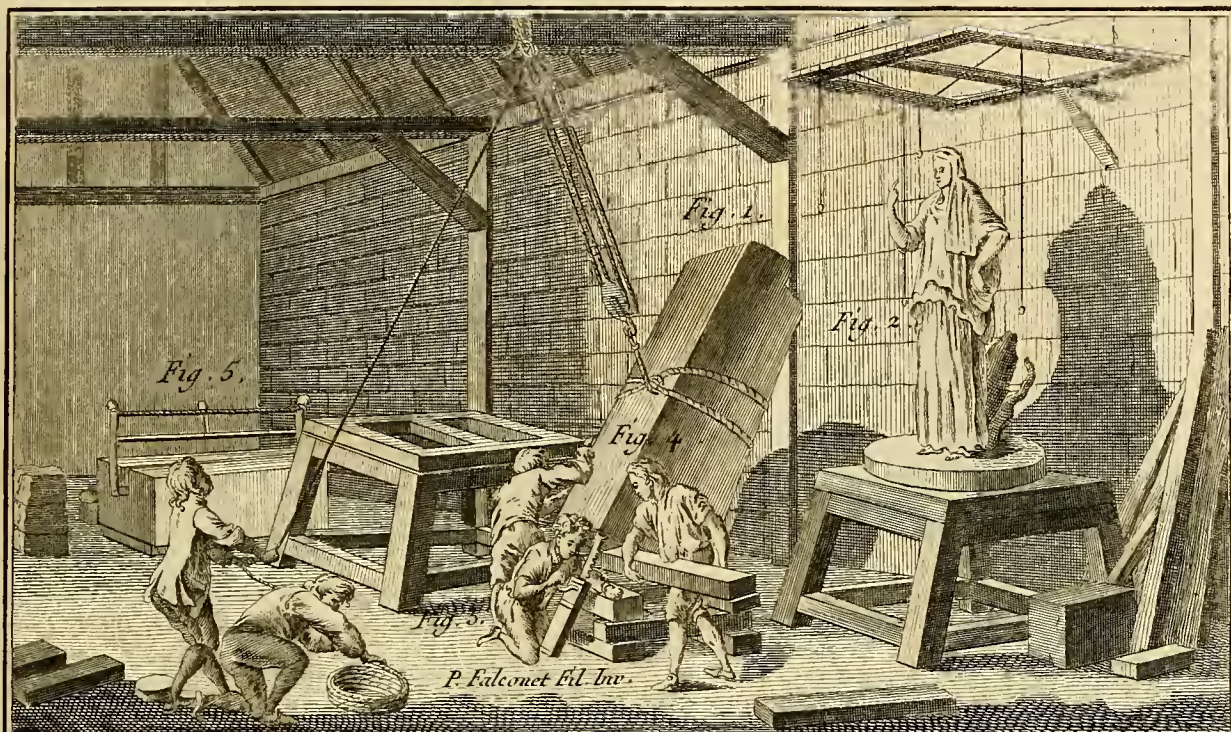




Fig. 5.

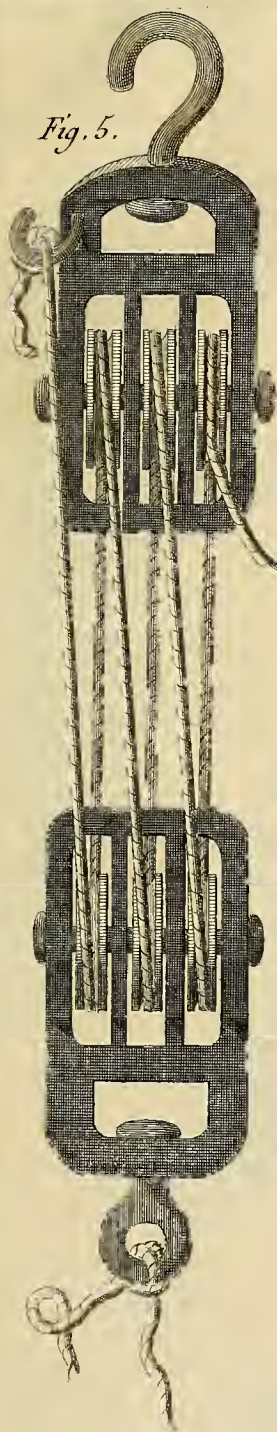


Fig. 6.

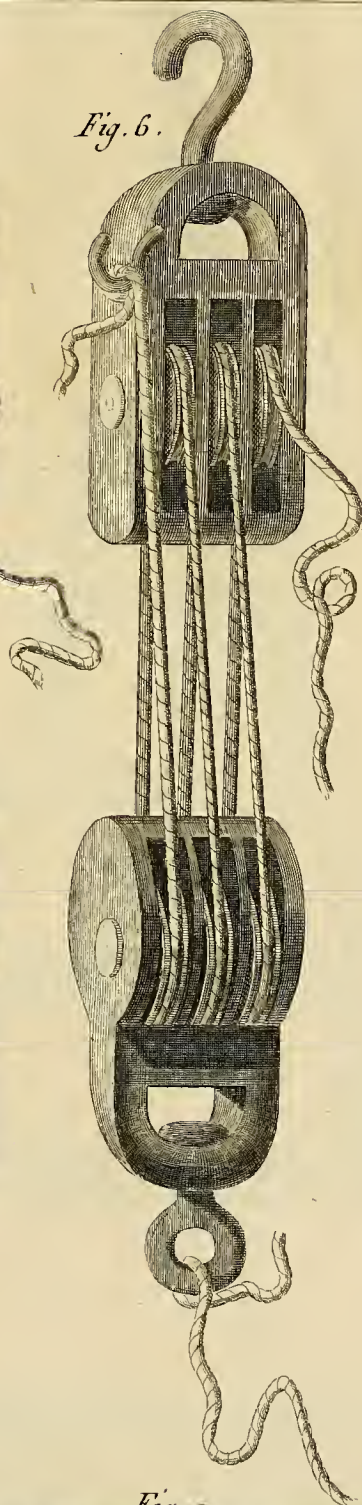


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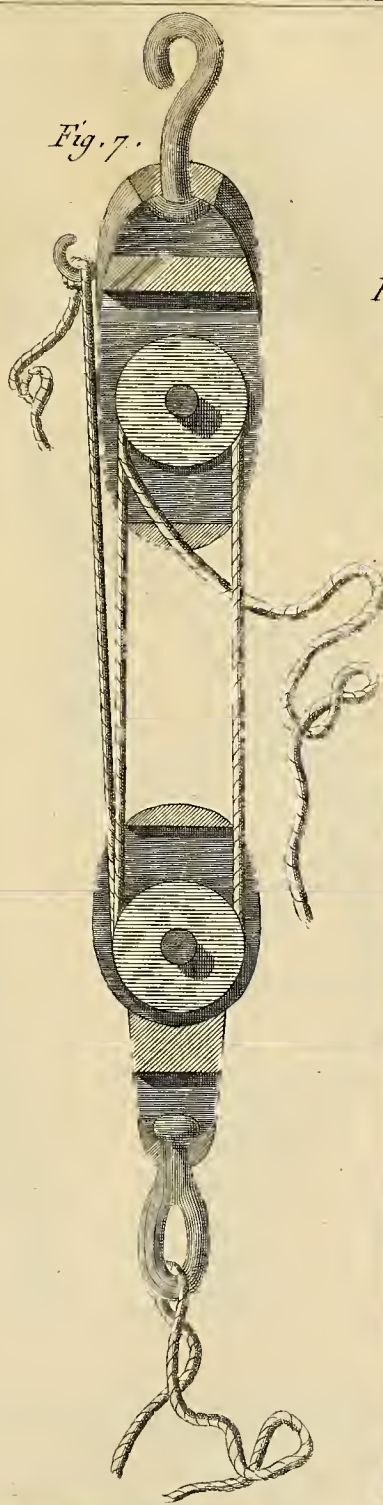
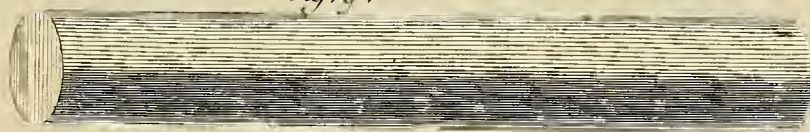


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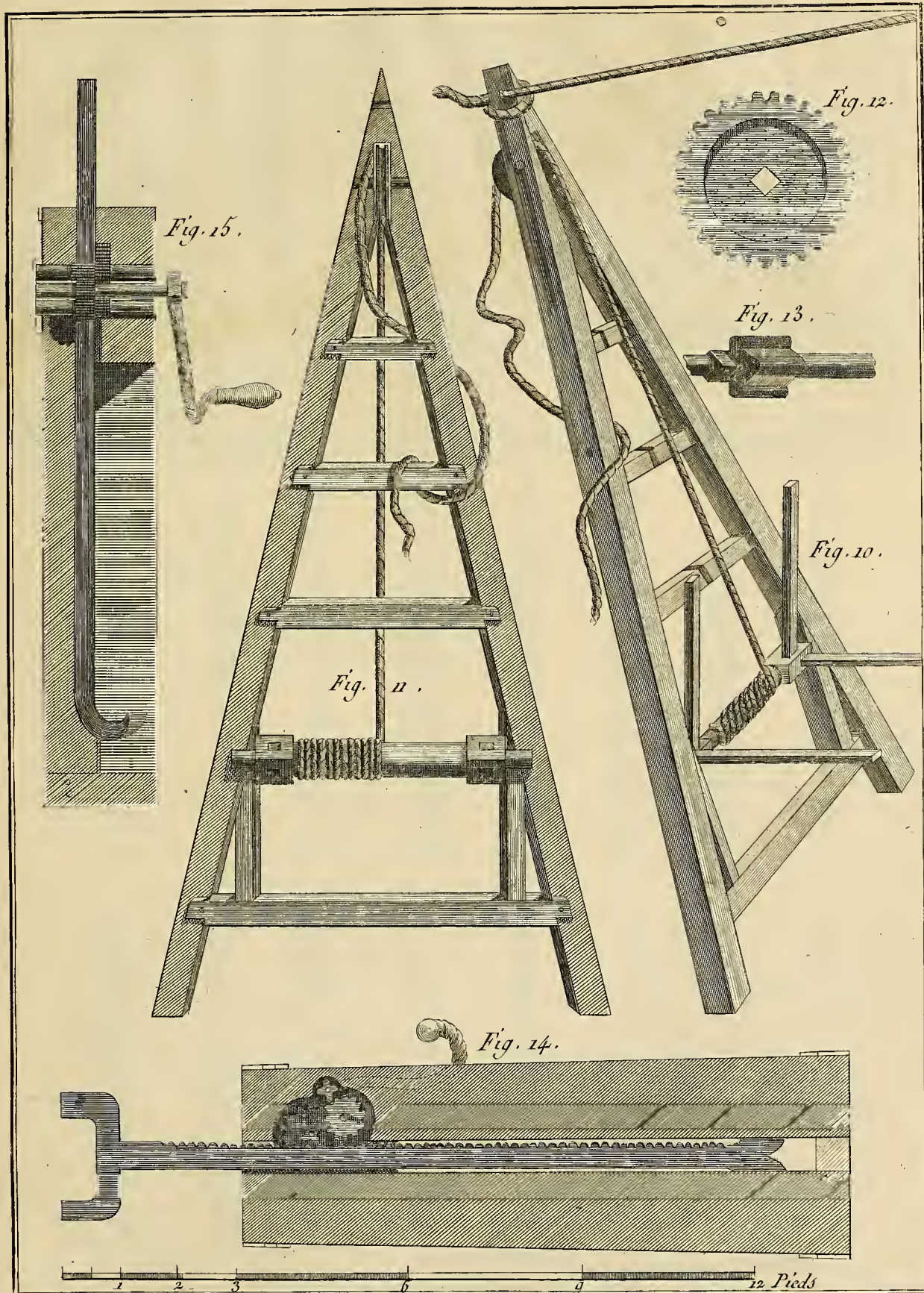


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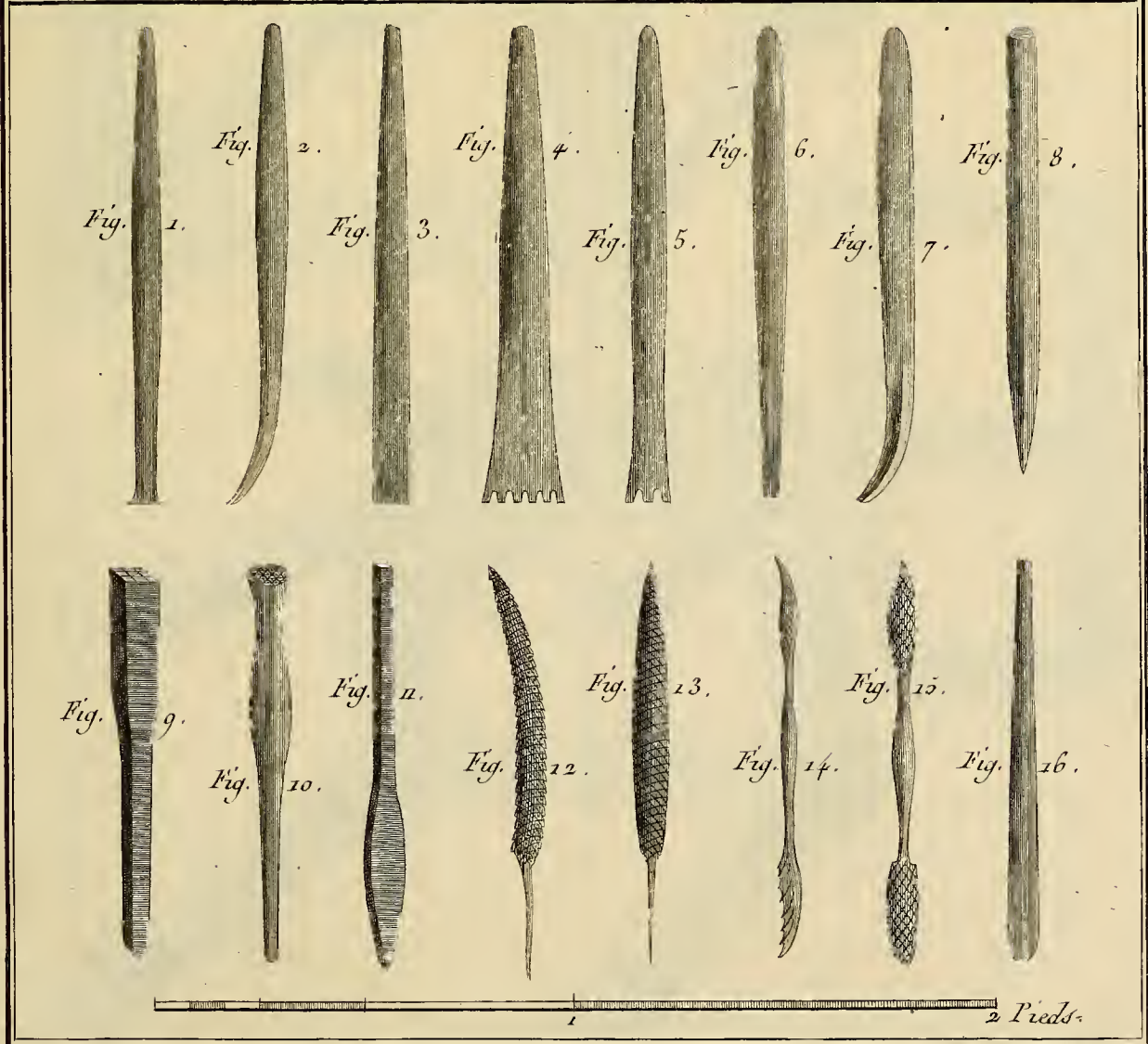
1 2 3 4 5 Pieds.

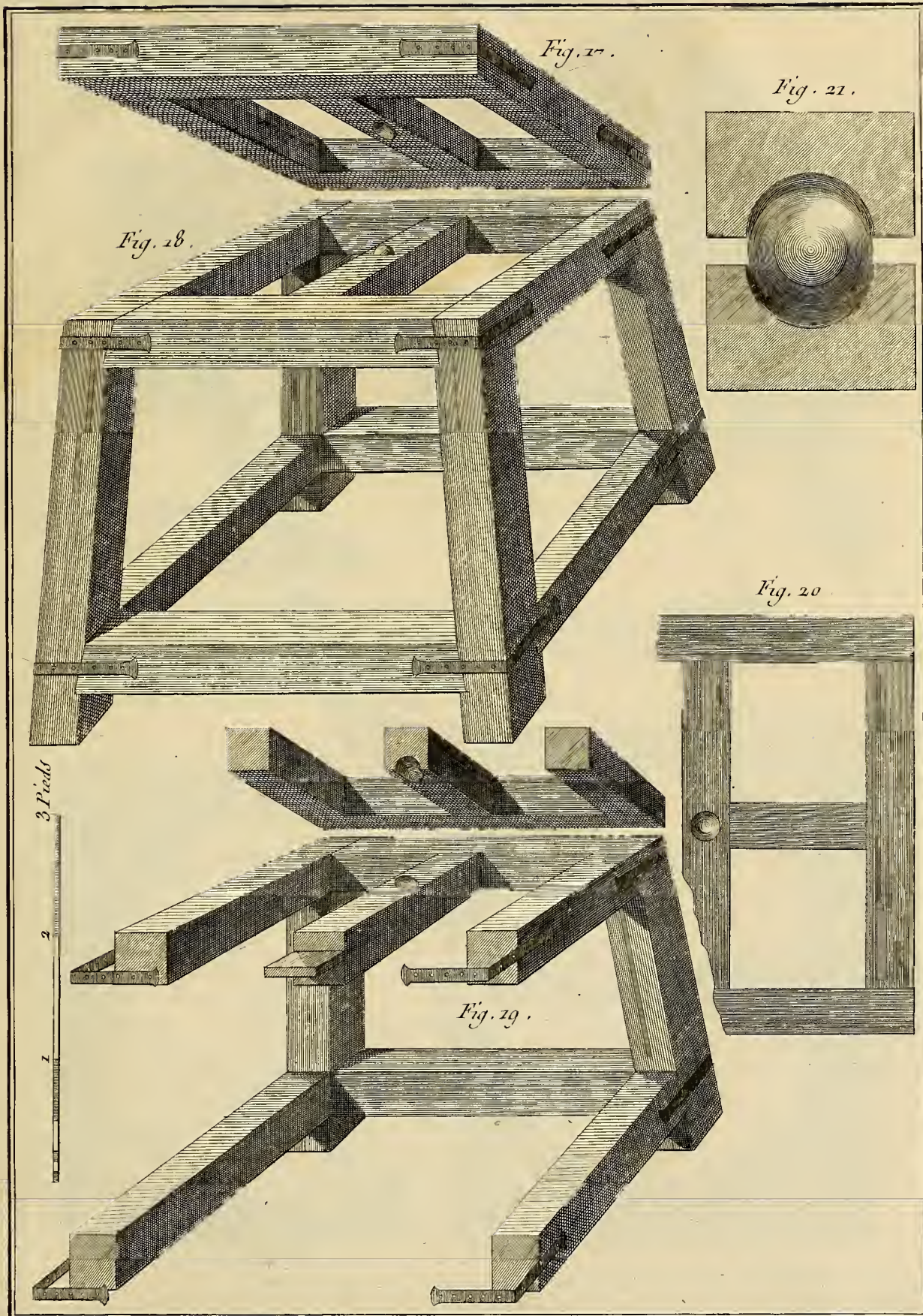
Sculpture, mouffles, Pince et Rouleau pour élever le Marbre. Benard Diraxit.



Sculpture, Instruments qui servent à monter le Marbre.

Benard D'écrit.





Sculpture, Plan, Coupe, élévation et Perspective de la Selle pour poser le bloc de Marbre.

Bonard Vireuil.

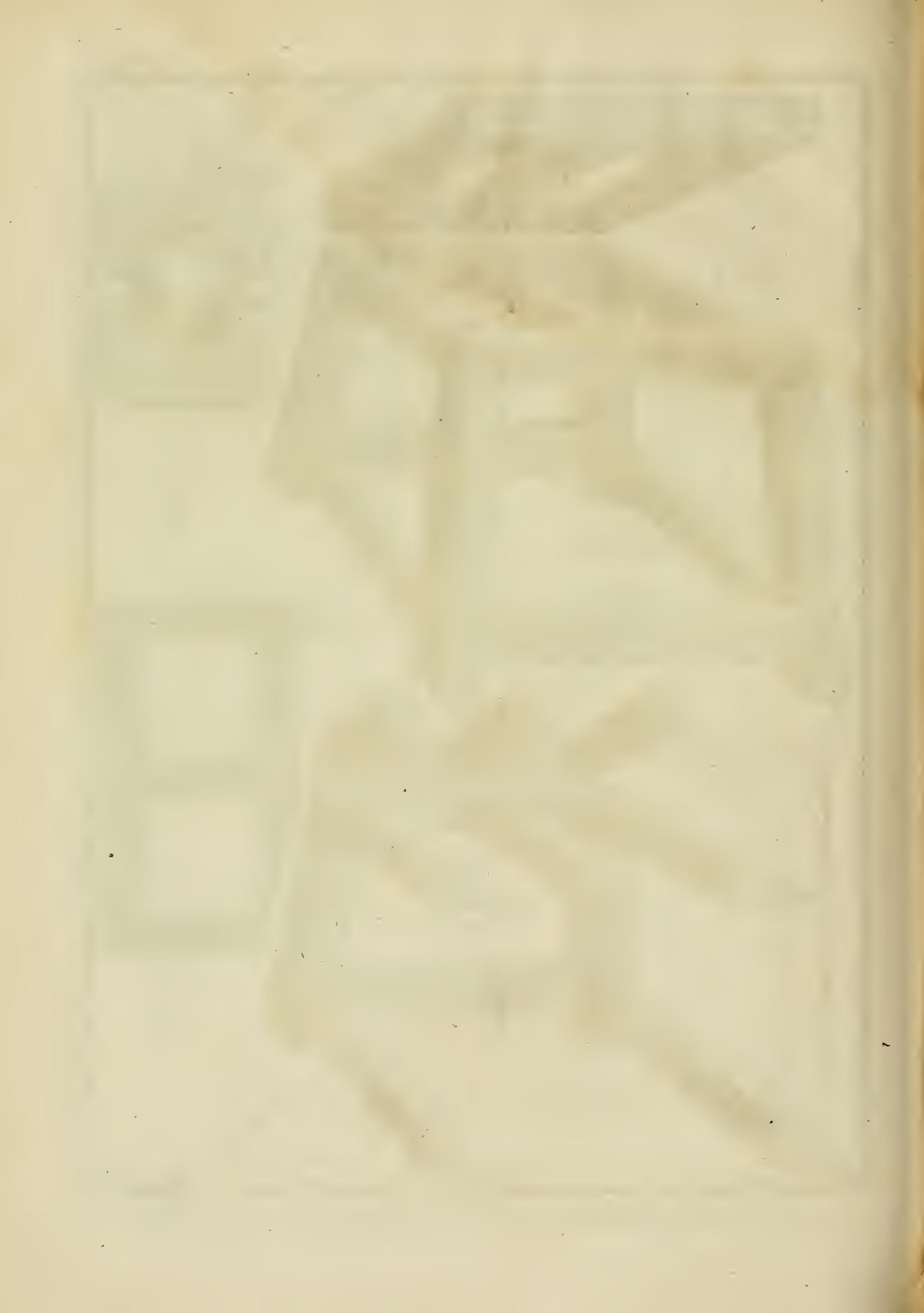


Fig. 23.

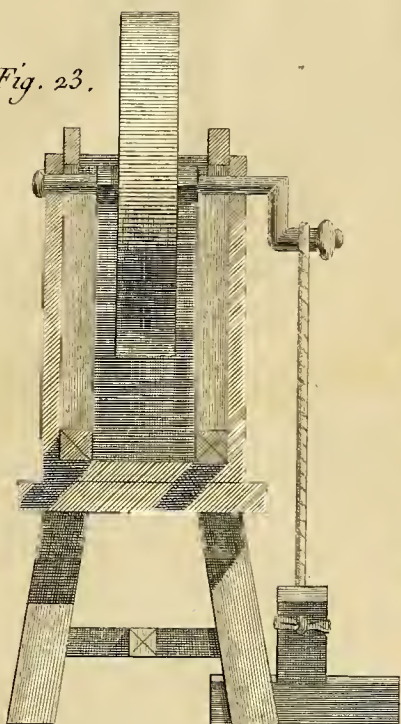


Fig. 22.

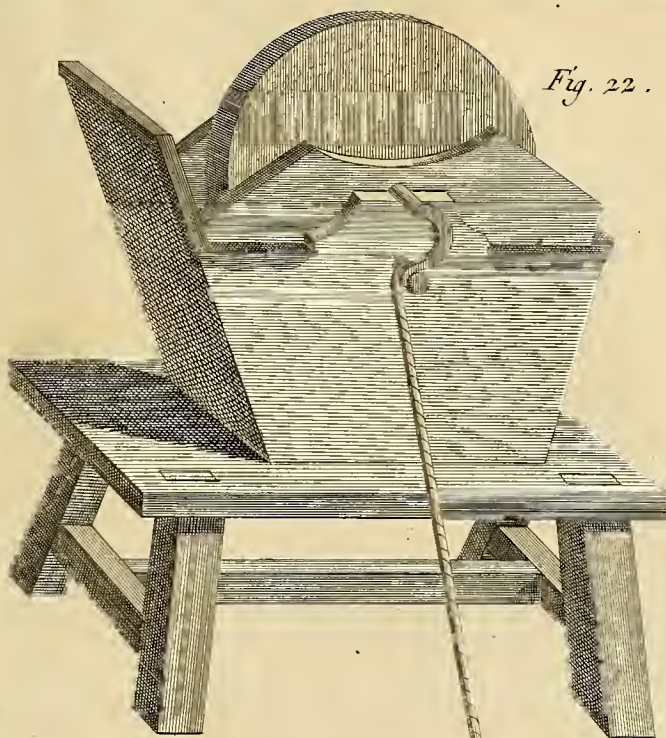


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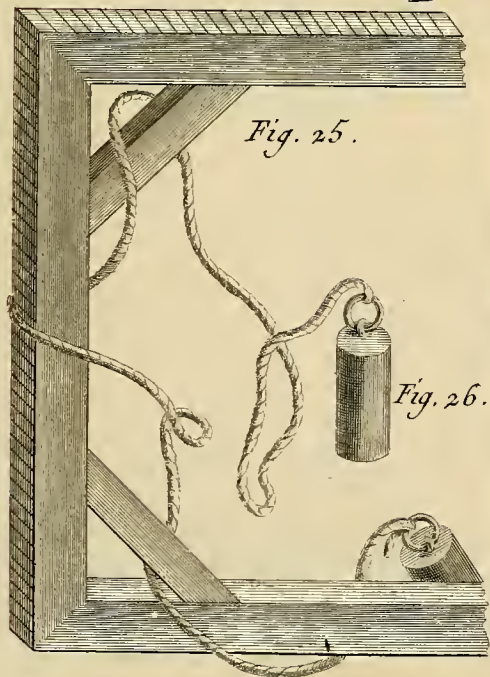
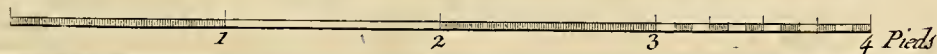
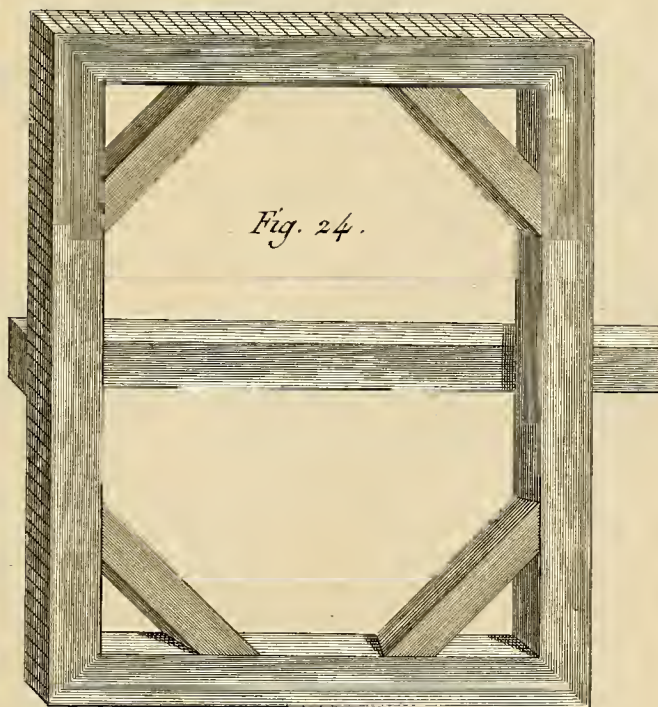
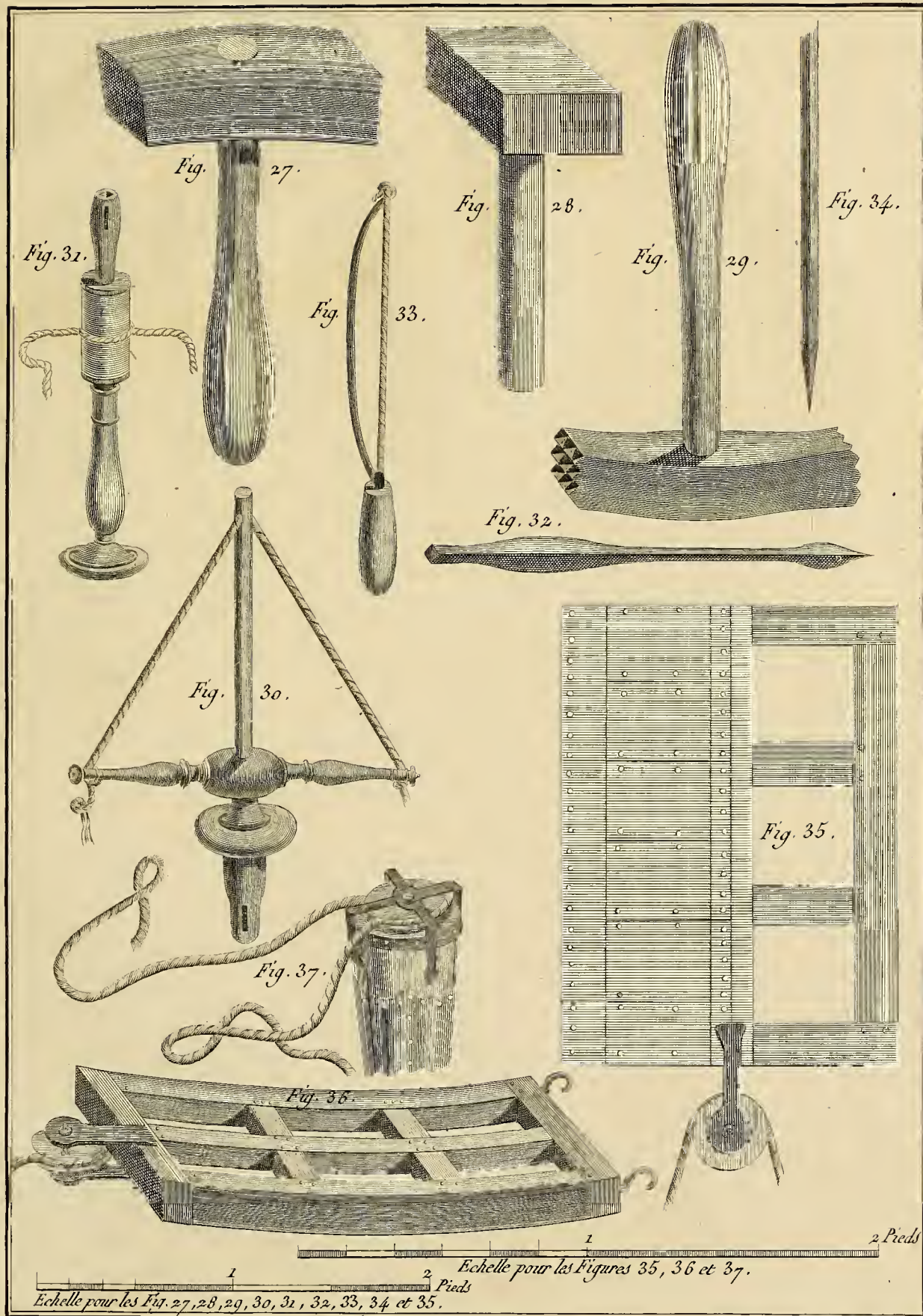


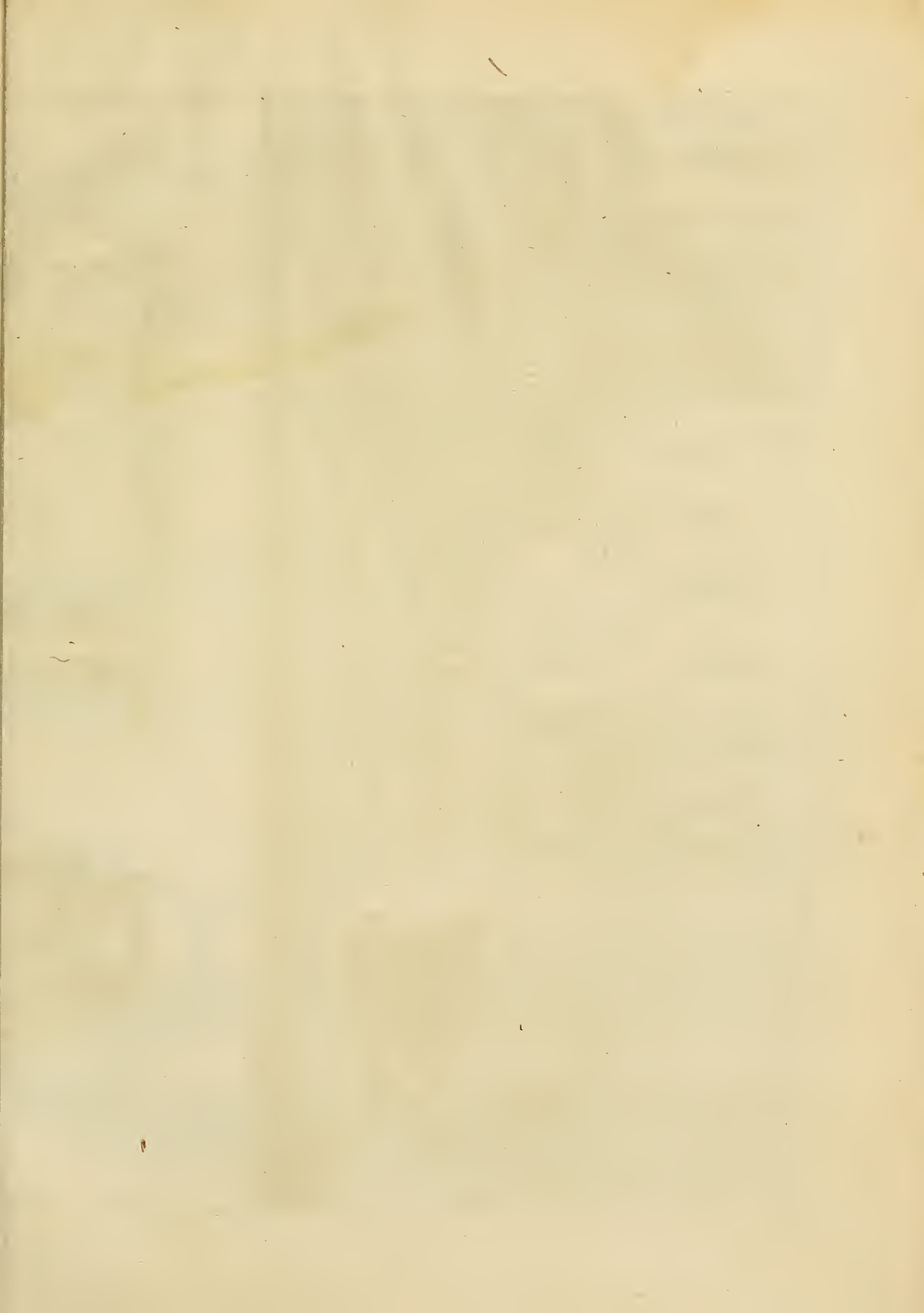
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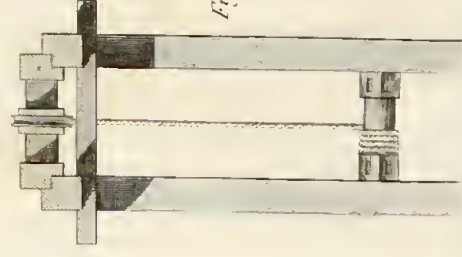
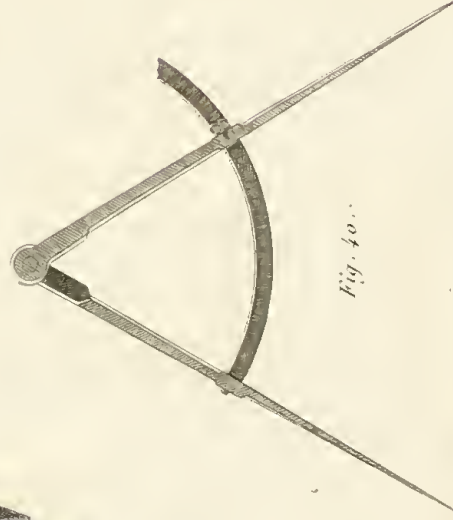
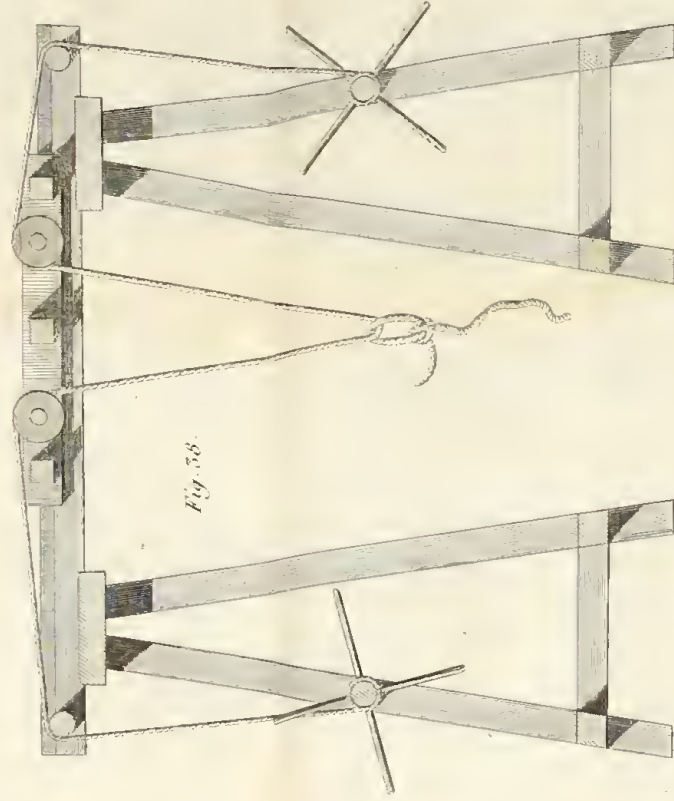
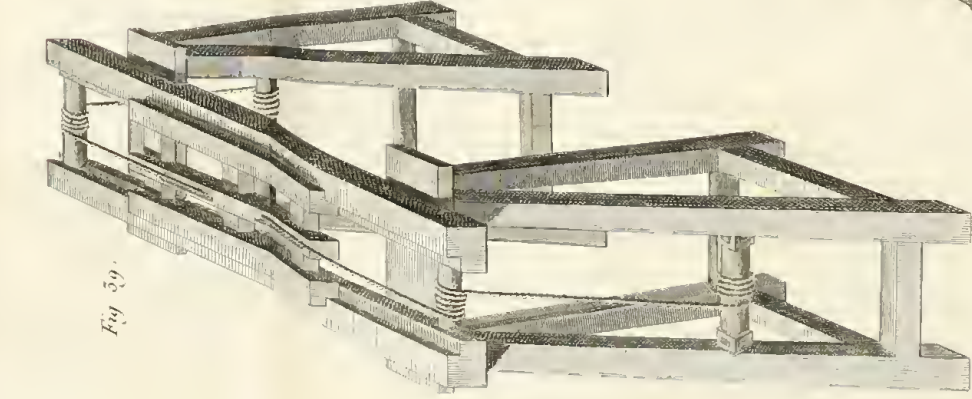
Fig. 24.





Sculpture, Différens Outils pour travailler le marbre et machine pour transporter les Figures Sculptées. Benard Diravit.





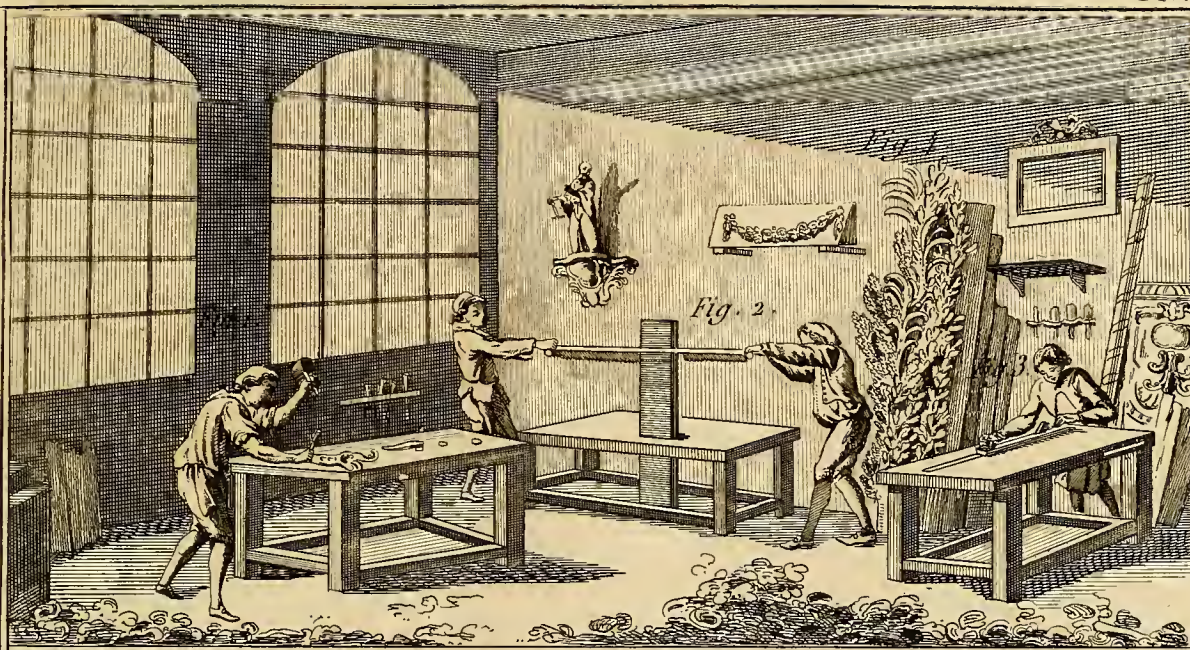


Fig. 1.

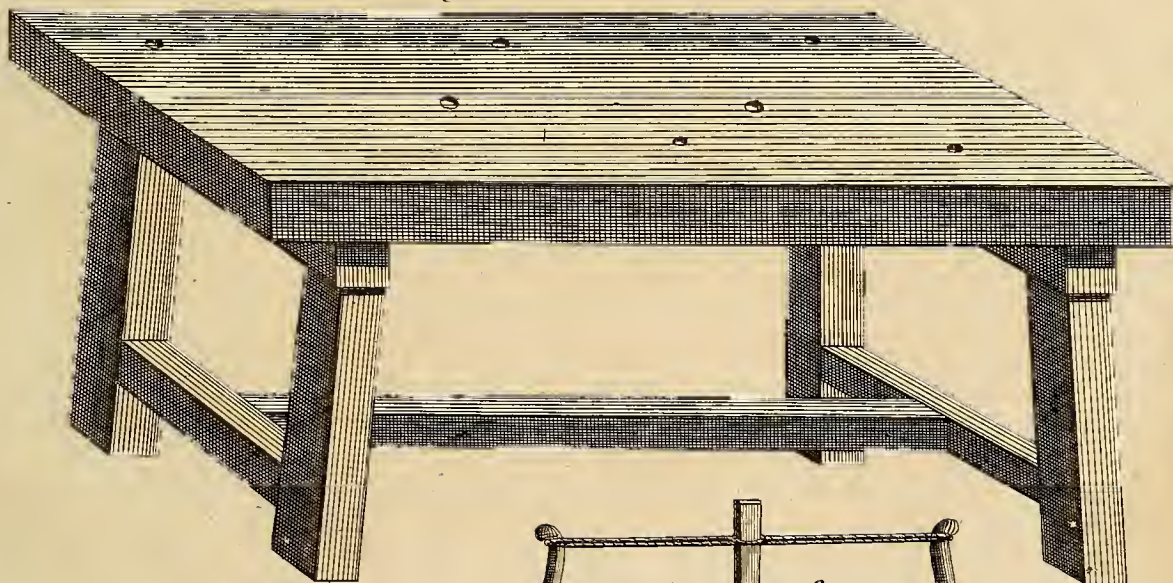


Fig. 3.

Fig. 4.

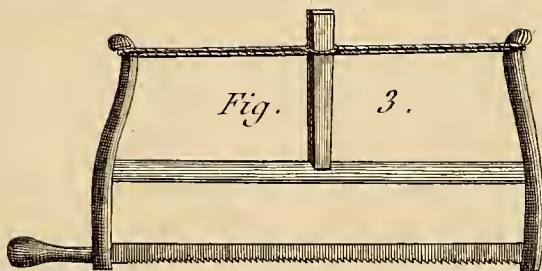
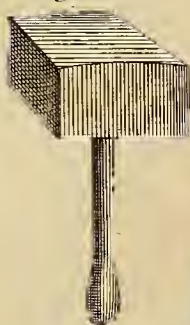


Fig. 2.

Fig. 5.

